Dr. M. Thirumaleshwar

Introduction - Lalitha Sahasranamam, Trishati and Ashtottara Shata Namavali - combined

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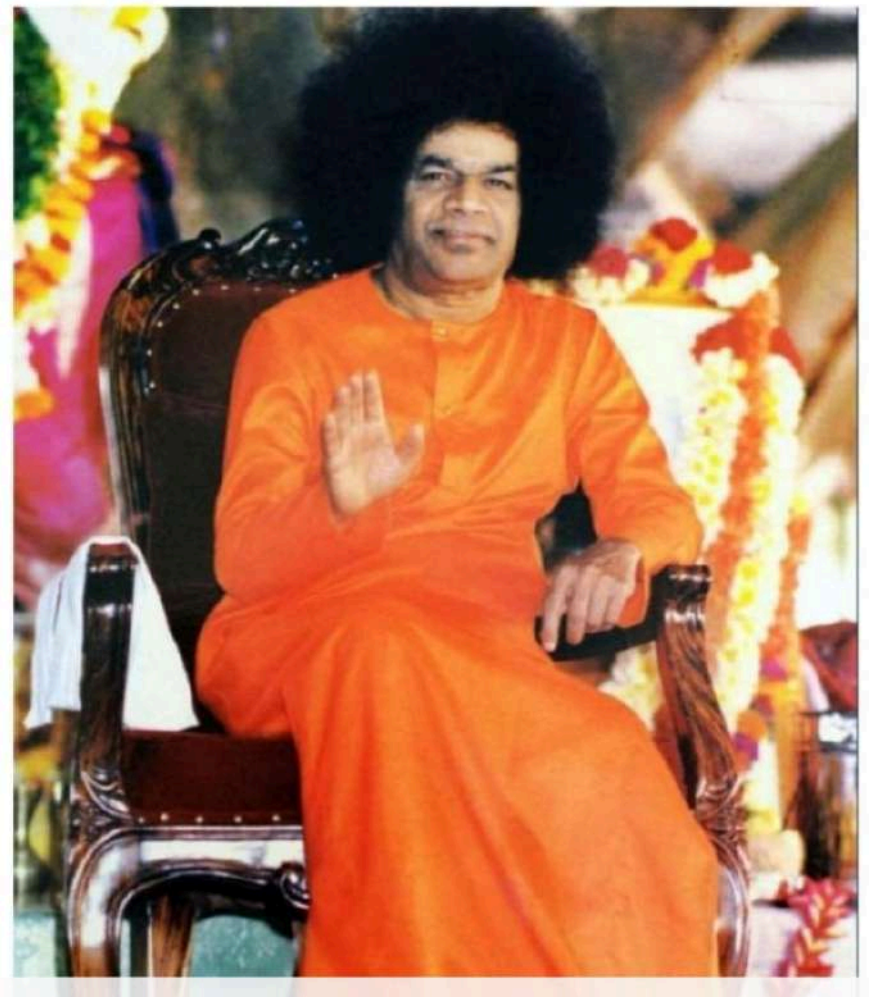
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

PREFACE

Recently, three free ebooks were compiled about some famous Lalitha Devi Stotrams as follows:

1. Sri Lalitha Sahasranama Stotram
2. Sri Lalitha Trishati Stotram
3. Sri Lalitha Ashtottara Shata Namavali

.
Now,, above 3 free ebooks are combined in this ebook for easy reference.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
January 16, 2024
Email: tmuliya@rediffmail.com

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1. Sri Lalitha Sahasranama Stotram
2. Sri Lalitha Trishati Stotram
3. Sri Lalitha Ashtottara Shata Namavali

Note that the above entries are hyperlinks.

Pressing on the desired name takes you to that particular ebook, which has its own CONTENTS page with hyperlinks etc.

Dr. M. Thirumaleshwar

Sri Lalitha Sahasranama Stotram -
Prayer in praise of Lalitha Maha Tripura Sundari

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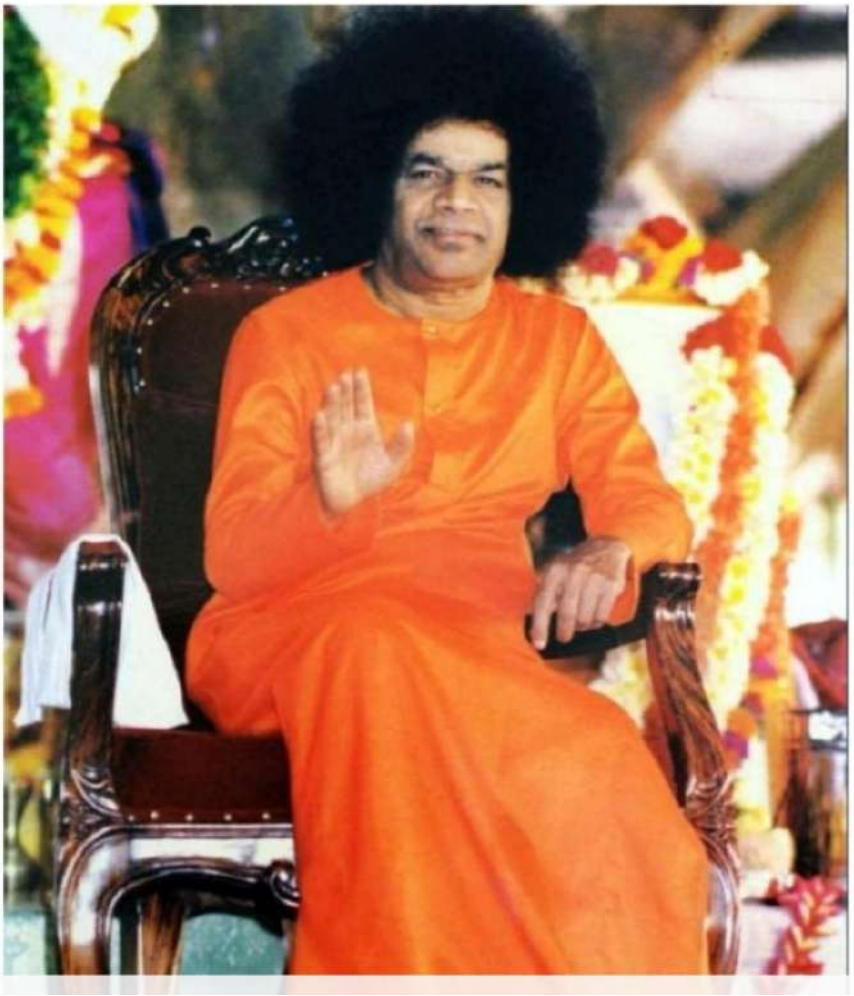

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PREFACE

This free ebook gives briefly the info about Sri Lalitha Sahasranama Stotram.

We give: introduction, etymology and names, composition, structure, commentaries, dhyana, city of Sree Nagara, Bhandasura, yoginis, benefits of chanting this stotram….etc.

Links to YouTube videos give the chanting of Sri Lalitha Sahasranama Stotram by various reputed singers..

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Ref: Wikipedia

Lalitha Sahasranama

Lalita Sahasranama (IAST: lalitāsahasranāma; Sanskrit: ललिता सहस्रनाम) is a sacred Hindu text from the *Brahmanda Purana*[1] which lists the thousand names of the Hindu mother goddess Lalita Devi, a manifestation of the Divine Mother (Shakti), and is therefore recited in the worship of Devi according to Srikula Sampradayas.

It is a principal text of Shakti worshipers which describes the goddess' various attributes in the form of names organised in a hymn. This *sahasranama* is used in various modes of worship of the Divine Mother such as *parayana* (recitations), archana, and homa. A different but less popular version of the *Lalita Sahasranama* can also be found in the purva bhaga of the *Narada Purana.*

Etymology and names

Etymologically, *Lalita* means 'She who plays'. In its root form, the word *Lalita* means 'spontaneous' which is implicitly extended to 'play'. Her thousand names use occasional wordplay.[3]

The names are organised as hymns, or *stotras*, but are often broken into mantras to represent all 1000 names. Therefore, the *Sahasranama* can be chanted in stotra form, or namavali form. *The Lalita Saharanama* is one of the only *sahasranamas* that has exactly 1000 names without repetition.

Generally, *sahasranama*s use the artifice of adding words like *tu*, *api*, *ca*, and *hi*, which are conjunctions that do not necessarily add to the meaning of the name except in cases of interpretation. The *Lalita Sahasranama* does not use any such auxiliary conjunctions and is unique in being an enumeration of holy names that meets the metrical, poetical and mystic requirements of a *sahasranama* by their order throughout the text.

Composition

Lalita Sahasranama is said to have been composed by the eight *vaag* devis (Vasini, Kameshvari, Aruna, Vimala, Jayani, Modini, Sarveshvari, and Kaulini) upon the command of the goddess Lalita herself. The text says that "One can worship Lalita only if she wishes us to do so." This *stotra* occurs in the *Brahmanda Purana* (history of the universe) in the chapter of discussion between Hayagriva and Sage Agastya in Kanchipuram.[4] Hayagriva is an incarnation of Vishnu with the head of a horse and is held to be the storehouse of knowledge. Agasthya is one of the sages of yore and one of the stars of the constellation Saptarishi. At the request of Agasthya, Hayagriva is said to have taught him the thousand holiest names of Lalita. The temple at Thirumeyachur, near Kumbakonam, is said to be where Agastya was initiated into this *sahasranama*. An alternative origin is that the *Upanishad Bramham Mutt* at Kanchipuram is where this initiation happened.

Structure

The slokas are organised in such a way that Devi is described from head to feet (kesadhi padham). There are basically five works (*pancha krtyam*). They are creation (*srishti*), protection (*sthiti*), destruction (*samharam*), hiding (*thirudhanam*) and blessing (*anugraham*). Devi herself has been described as "pancha krtya parayana" in the *sloka* and the five tasks are described as follows:

Srishti karthri brahma roopa gopthri-govinda-roopini samharini-rudrha-roopa thirodhanakareeswari sadashivaa-anugrahadha Pancha krithya parayana[*This quote needs a citation*]

This means Devi is the aspect of Brahma, while creating *sristhi*, aspect of Vishnu while sustaining *sthithi*, aspect of Rudra during dissolution *sanghara*. These five entities (Brahma, Vishnu, Rudra, Isvara and Sadasiva) are known as "pancha-brahma". Lalitha has designated the five functions to these brahmam. Sometimes, Devi will take away the life from these five brahmam and make them inactive, performing all the five tasks herself. At that time, they will be called "pancha pretam" that is lifeless bodies. The first three slokas are: Sri Mata (great mother) – srshti; Sri Maharajni (great ruler) – sthithi; Srimat Simhasaneswari (one who sits on the lion throne) – samharam. The rest of the slokas cover thirodhanam and anugraham.

The next names – "chidhagnikunda sambhutha devakarya samudhyatha" tells us that devi arose from the fire of knowledge to help devas in their task (war against asuras – bhandasura). From the nama- Udhyath bhanu sahasraba till sinjanamani manjeera manditha sree padambuja, all her parts like her face, forehead, eyes, mouth, tongue, voice, hands and legs have been described.Thereafter, Devi's place (Chintamani gruham), her war against bandasura, kundalini shakti, and her properties have been described. A common image of the goddess depicts a parrot and a sugarcane with her. Sugarcane represents the sweetness of her mind.

Commentaries

There are five known commentaries on the root text. These were written by:[5]

- Vimarśānanadanātha, about 2,000 *granthas* (a verse containing 32 letters);
- Vidyāraṇya Munīśvara, about 1,500 *granthas*;
- Bhaṭṭa Nārāyaṇa, about 2,500 *granthas*;
- Śaṃkara, mundane and not considered of much importance;
- Bhāskararāya, references the previous commentaries, esp. the first.

Key concepts

Dhyana

The start of the *Lalita Sahasranama* is characterised by the *Dhyana*, which are descriptive verses for visualisation. There are four *dhyana* verses. It describes the yogi (the person reciting the *Sahasranama*) as meditating upon the form of Lalita and describes many of the qualities of the goddess. The *Dhyana* is said before chanting the thousand names.

The first verse starts with "*sinduraruna-vigraham"* and is most likely the verse composed by the eight *Vaag Devi*s. The second verse beginning with "*arunam karuna-tarangatakshim"* is said to have been composed by Dattatreya. The fourth, beginning with "*sakumkuma-vilepanam"*, was probably composed by Adi Sankaracharya. No known information is available on the origins of the third verse beginning with "*dhyayet padmasanastham"*. In all the *dhyana* verses there is a recurring theme on Devi's red complexion, which is said to resemble the sun at dawn, and her compassionate nature.

Lalita

The *Lalita Sahasranama* is organised in such a way that Devi is described from "Head to Toe" (*Kesadi Padam*). The names then go on to extoll Devi in all her achievements, powers, and forms.

Physical description

The *Lalita Sahasranama* goes into great detail describing the physical aspect of the goddess. The beginning of the *Sahasranama* describes Lalita in her female form, *Kameshvari*, along with her consort, *Kameshvara*. *Kameshvari* is described as extremely beautiful, having dark thick long hair adorned with champaka, *ashoka*, *punnaga* and *saugandha* flowers (13), having a musk tilak on her forehead (16), and having eyebrows which appear as if they are the arch gates of Kamadeva's abode (17). The next few mantras continue describing Lalita Devi as the ideal feminine form whose splendor is unmatched by any other celestial: with cheeks that shine like a mirror of Padmaraga (23), having beautiful white teeth resembling the *shodasakshari* mantra (25), and having a voice sweeter than the sound emanating from *Kachchapi*, the veena of Saraswati. The last mantra describing Devi's physical appearance is the 46th name, "*sinjana mani majira mandita sripadambuja*" (whose feet are adorned with musical anklets filled with gemstones).

Kameshvara and Kameshvari

The next few names then continue to focus on the union between Lalita as *Kameshvari,* and *Kameshwara*. Devi is described as having a beautiful smile (28), beautiful breasts (33), and perfect thighs (39) which steal the heart of Kameshvara; she wears a mangal sutra and necklaces (30), with succeeding names describing the lower half of Devi's body to her feet. This divine couple continues to stay united throughout the *Sahasranama*; the penultimate name is "*sivasakti aikya rupini"* (who is the unification of Siva and Shakti). As per Hindu

philosophy, it is understood that there is nothing beyond this union of Shiva and Shakti, or the Absolute form, except the true goddess Lalita herself. This is why the last name of the *Sahasranama* is "*Lalitambika"* effectively showing that Devi's form as *Lalitambika* is her most absolute form.

The City of Sri Nagara

Origins

At the behest of name 57, the divine city of *Sri Nagara* is described in all its splendor. The origins of the city can be traced to two different texts. One is in Durvasa's *Lalithastavaratna*, saying that *Sri Nagara* was constructed by celestial architect Visvakarma. The other, in the *Rudra Yamala* (as told to *Parvati* by *Shiva*), says that *Sri Nagara* is in the midst of an ocean of milk as an island called *Ratnadvipa* (island formed out of precious gems). This description fits name 61, "*sudha sagara madhyasta,*" which describes Devi as residing in the middle of the ocean of nectar.

Description

Sri Nagara is surrounded by twenty five walls, each wall representing a tattva. *Sri Nagara* has 25 streets circling it, made of elements, gems, and precious stones. In the eighth street is a forest of kadambas presided by *Mantrini (Matangi)* (60). On the fifteenth street resides the eight directional guardian deities. In the sixteenth resides Varahi(alias Dandini or Dandanatha) who was Lalita's commander in chief in her battle with Bhandasura. In the seventeenth street resides the different *Yoginis*. In the eighteenth street resides Maha Vishnu. In the nineteenth street resides *Esana*, in the twentieth resides Tara Devi, in twenty first resides Varuni, in the twenty second resides Kurukulla who presides over the fort of pride, in twenty third resides Marthanda Bhairava, in twenty fourth resides the moon, and in the twenty fifth resides Manmatha presiding over the forest of love.

In the centre of *Sri Nagara* is the *Maha Padma Atavi* (59), the forest of the Great Lotuses, and within it the *Chintamani Griha* (57), a palace constructed out of Cintamani, the wish fulfilling gem. The palace is said to be on the northern side of *Sri Nagara;* to its northeast is the *Chid-agni kunda* and on both sides of its eastern gate are the houses of *Mantrini* and *Dandini*. On its four gates stand the *Chaduramnaya* gods for watch and ward.

The Sri Chakra and Lalita herself are said to reside within the *Chintamani Griha*. The chakra is said to be made up of the following components, all represented in its decorative features: the square representing *Trilokya Mohanam* (Devi as the most beautiful in the three worlds), the sixteen petaled lotus called the *Sarvasa paripoorakam* (Devi as the fulfiller of all desires), the eight petaled lotus called the *Sarvasamksopanam* (Devi as the cleanser), the sixteen cornered figure representing *Sarva Saubhagyam* (luck), the external ten cornered figure called the *Sarvartha Sadhakam* (Devi as the giver of all assets), the internal ten cornered figure called *Sarva Raksha Karam* (Devi as the protector), the eight cornered figure called the *Sarva Roga Haram* (Devi as the cure to all diseases), the triangle called the *Sarva Siddhi Pradam* (Devi as the giver of all powers), and the central dot known as the *Sarvananda Mayam or the Bindu* (Devi as pleasure). In the centre of the Chakra, on the throne of the *Pancha Brahmas* (58) on the *Bindu Peeta* (380) sits Maha Tripura Sundari.

Bhandasura

One of the main events extolled in the *Lalita Sahasranama* is Devi's battle with the asura Bhandasura. According to the story, the *devas* prayed to Devi to kill Bhandasura. As she started for war, the *Sahasranama* describes her as being accompanied by the powers of various shaktis and devis whose accomplishments are extolled in different names. Names in the *Sahasranama* describe *Sampatkari Devi* as the captain of the elephant regiment (66) and *Aswarooda Devi* as the captain of the cavalry (67). Lalita as Para Shakti herself is described as riding in the Sri Chakra Chariot (*chakraraja* or the king of chariots) in name 68. After descriptions of the battle with respects to the various shaktis, Lalita is described as decimating Bhandasura's army using the *Paashupathastra* weapon (81), and destroying him and his city with the *Kameshvarastra* weapon (82). After praises from the devas (83), she is said to have then given life back to Manmatha (Kamadeva) for the good of the world (84).

The Five Works of God and the Trimurti

In the *Lalitha Sahasranama*, Devi herself has been described as "*pancha krtya parayana*" (274). This is in reference to the five works of God (*pancha krtyam*): creation (*srishti*), protection (*sthiti*), destruction (*samharam*), hiding (*tirodhanam*) and blessing (*anugraham*). The mantras preceding name 274 describe Devi in reference to the Hindu trinity:

264: *Om Srishti Kartryai Namah* // ...who is the Creator.
265: *Om Brahma Rupayai Namah* // ...who is in the form of Brahma
266: *Om Goptryai Namah* // ...who protects.
267: *Om Govinda Rupinyai Namah* // ...who has assumed the form of Govinda for the preservation of the universe.
268: *Om Samharinyai Namah* // ...who is the destroyer of the universe.
269: *Om Rudra Rupayai Namah* // ...who has assumed the form of Rudra for the dissolution of the universe.
270: *Om Tirodhana Karyai Namah* // ...who causes the disappearance of all things.
271: *Om Isvaryai Namah* // ...who protects and rules everything as Ishvara.
272: *Om Sada Shivayai Namah* // ... one who is always auspicious Shiva.
273: *Om Anugraha dayai Namah* // ...who confers blessing (in the form of liberation).[*This quote needs a citation*]

Devi is therefore described as an aspect of Brahma while creating (*srishti),* an aspect of Govinda (Vishnu) while sustaining (*sthiti),* an aspect of Rudra (Shiva) during dissolution (*samhara),* an aspect of Ishvara while concealing (thirodana), and an aspect of Sadashiva while blessing (liberating). These five entities (Brahma, Vishnu, Rudra, Isvara and Sadashiva) are known as "*pancha-brahma*" and "*pancha-preta."* The goddess is described as "*pancha-brahma swarupini*" (she whose form is composed of the five Brahmas) in name 250. Such mantras are interpreted by many *Shakti-ite* scholars to show that Devi's power is at par with, if not superior, to the powers of the trimurti. This idea is furthered by other mantras like "*Om panca preta manchadi sayinyai namah*" (who reclines on a couch made of the Five Corpses) in mantra 947; this most likely references the concept of the five *Brahmas* as lifeless bodies when Devi performs all the five tasks, mentioned previously, herself.

The Yoginis

The first 60 names from 475 to 534 discuss the seven *chakras* of *kundalini and sahasrara*. Each *chakra* is presided over by a deity called a *yogini* (with seven in total). Lalita herself is described as being present in the form of the *kundalini* energy (the divine feminine energy at the muladhara chakra at the bottom of the spine). Since the *kundalini* energy has to transcend the other chakras to reach *the sahasrara* chakra (a representation of Siva or the divine masculine energy) from the *muladhara chakra*, worshipping the respective *yoginis* of each chakra is paramount. Each of these *yogini*s have their own mantras describing their complexion, armouries, qualities, and sacred foods within the *Lalita Sahasranama* as a whole.

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Ref: hindupedia.com

Lalitha Sahasranamam

Translated by P. R. Ramachandar

This stotra occurs in Brahmanda purana in the chapter that contains the discussion between Hayagreeva[1] and Agasthya[2]. At his request Hayagreeva taught him the 1000 names of Lalitha.

Parama shiva is one of the trinity of Hindu pantheons who is in charge of destruction. He married Sathi, the daughter of Daksha. Daksha and Paramashiva were not getting on well and consequently he did not invite Paramashiva for one of the great fire sacrifices that he conducted. However Sathi went to attend the function in spite of Paramashiva's protest. Daksha insulted her husband and she jumped into the fire and ended her life. Consequently at the behest Of Paramashiva Daksha was killed and later given life with a goat's head. However this incident upset Paramashiva and he entered into deep meditation. Sathi took birth as the daughter of the mountain(Parvathy) Himalayas and started doing penance on Shiva for getting him as her husband. The devas faced a very great enemy in Sura Padma who had a boon that he could be killed only by a son of Shiva and Parvathy. So to wake Shiva from his deep meditation the devas deputed Manmatha, the God of love who shot his flower arrows at Paramashiva. Paramashiva woke up and opened his third eye and burnt the God of love into ashes. The Devas and Rathi Devi, the wife of Manmatha, requested Paramashiva to give life to Manmatha. Heeding for their request Paramashiva stared at the ashes of Manmatha. From the ashes came Bhandasura Who made all the world as impotent and ruled from the city called Shonitha pura. He started troubling the devas. The devas then sought the advice of Sage Narada who advised them to conduct a fire sacrifice. From the fire rose Sri Lalitha Tripura Sundari.

She was extremely beautiful, having dark thick long hair with scent of Champaka, Asoka and Punnaga flowers, having the musk thilaka on her forehead, Having eyelids which appeared as if it is the gate of the house of God of love,having eyes which were like fish playing in the beauteous lake of her face, Having nose with studs which shines more than the stars,

Having ears with sun and moon as studs, having cheeks which were like mirror of Padmaraga, Having beautiful rows of white teeth, Chewing Thamboola with camphor, having voice sweeter than the sound emanating from Veena of Sarswathi, Having such a beautiful smile that Lord Shiva himself could not take his eyes off, Wearing Mangala soothra and necklaces with beautiful shining dollars, Having breasts which were capable of buying the invaluable love of Kameswara, having row of faint beautiful hair raising from her belly, having stomach with three pretty folds, wearing red silk tied with a string with red bells. Having thighs which steal the heart of Kameshwara, Having knees which looked like crowns made of precious gems, having voluptuous legs, having upper part of the feet resembling the back of tortoise, Having feet which resembled the lamps made of gems which could dispel worries from the mind of devotees and a body with the golden red colour. She was given in marriage to Lord Kameshwara and made to stay in Sree Nagara at the top of Maha Meru Mountain.

Sree nagara had 25 streets circling it. They are made of iron, steel, copper, lead, alloy made of five metals, silver, gold, the white Pushpa raga stone, the red Padmaraga stone. Onyx, diamond, Vaidoorya, Indra neela (topaz), pearl, Marakatha, coral, nine gems and mixture of gems and precious stones. In the eighth street was the forest of Kadambas. This is presided by Syamala. In the fifteenth street live the Ashta Digh palakas. In the sixteenth lives Varahi alias Dandini who is her commander in chief. Here Syamala also has a house. In the seventeenth street live the different Yoginis. In the eighteenth street lives Maha Vishnu. In the nineteenth street lives Esana, in the twentieth Thara Devi, twenty first Varuni, the twenty second Kurukulla who presides over the fort of pride, twenty third Marthanda Bhairawa, twenty fourth the moon and twenty fifth Manmatha presiding over the forest of love. In the centre of Srinagara is the Maha Padma Vana(The great lotus forest) and within it the Chintamani Griha (The house of holy thought),In its northeast is the Chid agni kunda and on both sides of its eastern gate are the houses of Manthrini and Dhandini. On its four gates stand the Chaduramnaya gods for watch and ward. And within it is the Sri chakra. In the centre of Sri Chakra on the throne of Pancha Brahmas on the Bindu Peeta(dot plank) called sarvanandamaya(universal happiness) Sits Maha Tripura Sundari. In the Sri Chakra are the following decorations viz. , The square called Trilokya mohanam(most beautiful in the three worlds), The sixteen petalled lotus called Sarvasa paripoorakam(fulfiller of all desires), the eight petalled lotus called Sarvasamksopanam(the all cleanser), the sixteen corner figure called Sarva sowbagyam(all luck),the external ten cornered figure called Sarvartha sadhakam (giver of all assets), the internal ten cornered figure called Sarva raksha karam(All protector), the eight cornered figure called Sarva roka haram(cure of all diseases), triangle called Sarva siddhi pradam(giver of all powers) and the dot called Sarvananda mayam(all pleasures).

The devas prayed her to kill Bhandasura. When she started for the war with Bandasura, she was accompanied by the powers called anima, mahima etc, Brahmi, Kaumari, Vaishnavi, Varahi, Mahendri, Chamundi, Maha Lakshmi, Nitya Devaths and Avarna Devathas who occupy the Sri Chakra. While Sampatkari devi was the captain of the elephant regiment, Aswarooda devi was the captain of the cavalry. The army was commanded by Dhandini riding on the Chariot called Giri Chakra assisted by Manthrini riding on the chariot called Geya Chakra. Jwala malini protected the army by creating a fire ring around it. ParaShakthi rode in the centre on the chariot of Sri Chakra. Nithya Devi destroyed a large chunk of Bandasura's armies, Bala Devi killed the son of Bhandasura, and Manthrini and Dhandini killed his brothers called Vishanga and Vishukra. When the Asuras created blockade for the

marching army, Sri Lalitha Tripura sundari created Ganesha with the help of Kameshwara to remove the blockade. Then Bandasura created the asuras called Hiranyaksha, Hiranya Kasipu and Ravana. The Devi created the ten avatars of Vishnu and destroyed them. She killed all his army using Pasupathastra and killed him with Kameshwarasthra. The gods then praised her. She then recreated Manmatha for the good of the world. This story is contained in the first 84 names of the first 34 slokas of Lalitha Sahasranamam . and all together contains one thousand names. This is also called the Rahasya Nama Sahasra(the thousand secret names). Reading it, meditating on the meaning of the names would lead to the fulfilment of all the wishes of the devotees.

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Ref: sanskritdocuments.org

Comments on background and importance written by M. Giridhar

Before we begin, let us offer ourselves at the feet of the Divine Mother, shrImat mahAtripurasundarI.

This introduction deals with the background on lalitAsahasranAma (the purANa etc) and the importance of Shri Chakra, the diagrammitical form for meditation.

(Only a brief description is provided here since it has been extensively described by Adi Shankara in the text of SaundaryalaharI. A detailed description of Lalita yantra (Shri Chakra) is given in the Hindu Tantrik page http://www.shivashakti.com/)

Among the 18 purANas, brahmANDa-purANa is well known for the extolation of Lalita. It explains in detail the appearance of the Goddess Lalita to save the world from the clutches of the demon bhaNDAsura. There are three important sub-texts in this purANa.

The first of these texts is LalitopAkhyAna, consisting of 45 chapters and is found in the last chapter of the purANa. The last five chapters are especially well known. They extol the greatness of the Divine mother, the significance of the mantra of the goddess (shoDashAkSharI-vidyA), the various mudras and postures to be practised, meditations, initiations etc., and the mystical placement of the deities involved in Shri Chakra.

The next text is the lalitA trishati in which 300 names of the goddess is featured. There is a well known commentary on this work by Adi ShankarAchArya.

The third text is the celebrated LalitA sahasranAma, which consists of 320 verses in three chapters. The first chapter is 51 verses, and relates that the 1000 names of LalitA were recited by various devatas as commanded by the goddess herself.

This chapter also explains that the verses are in anuShTup ChaNDaH(metre known as anuShTup) and that the deity Lalita is invoked in three kUTas (vAgbhava, kAmarAja, and shakti). The second chapter of the text contains the thousand names of the goddess in 182 1/2

verses (which is transliterated below). The third and final chapter is 86 1/2 verses long and enumerates the benefits accrued by reciting these one thousand names of the Goddess.

This is mainly to encourage people to recite the names with concentration to achieve, if not anything else, a peace of mind.

Lalita trishati and lalitA sahasranAma are dialogues between the sage Agastya and the god Hayagriva (Pronounced as hayagrIva). Hayagriva is the incarnation of ViShNu who assumed the form of a horse to kill a demon by the same name. Agastya was a sage of great renown, who is immortalised as a star in the celestial heavens(one of the seven Rishi-s, saptarShi or Ursa Major). He is the patron saint of Tamilnadu being a founder of a system of medicine called Siddha, and also having drunk the whole ocean in his kamaNDalum. According to yAska's Nirukta, Agastya is the half-brother of the great sage, VasishTha.

The story of the meeting of Agastya and Hayagriva is given in the lalitopAkhyAna and is quite interesting. Agastya was visiting several places of pilgrimage and was sad to see many people steeped in ignorance and involved in only sensual pleasures. He came to kA~nchi and worshipped kAmAkShI and sought a solution for the masses. Pleased with the devotion and his caring for the society, Lord ViShNu appeared before Agastya and provided the sage Agastya with the solution of `curing' the worldly folk from ignorance. He explained that He is the primordial principle, and the source and the end of everything.

Though He is above forms and guNas, He involves himself in them. He goes on to explain that a person should recognize that He is the pradhAna (primordial) transformed into the universe, and that He is also the puruSha (conscious spirit) who is transcendental and beyond all qualities(guNa-s) and forms. However to recognize this, one has to perform severe penance, self-discipline etc. If (since) this is difficult, Lord ViShNu advises that the worship of the goddess will achieve the purpose of life, given as liberation from bondage, very easily. He points out that even other Gods like Shiva and Brahma have worshipped the goddess TripurA. ViShNu concludes his discourse saying that this was revealed to Agastya so that he (Agastya) can spread the message to god, sages, and humans. ViShNu requests Agastya to approach his incarnation, Hayagriva and disappears from Agastya's sight.

Agastya approaches Hayagriva with devotion and reverence.

Hayagriva reveals to Agastya that the great Goddess, lalitA, is without beginning or end and is the foundation of the entire universe. The great goddess abides in everyone and can be realised only in meditation. The worship of goddess is done with the lalitA sahasranamA (1000 names) or with trishati (300 names) or with aShTottaranAma (108 names) or with Shri Chakra (diagrammatic form for meditation).

In tantra shAstra, each devi/deva is worshipped as a mantra, and yantra. Shri Chakra is used to represent the divine mother diagrammatically. It denotes how the power of a small point in the centre of the Shri Chakra transforms itself into a series of triangles, circles, and lines. One can meditate on the Shri Chakra itself knowing the significance of the triangles and circles.

These forms represent the various transformations of Reality. One can realise that the universe has evolved through the undifferentiated consciousness and has eventually become the universe as we know it. The recitation of sahasranAma and trishati are used in the worship of Shri Chakra. The correspondence between Shri Chakra as a yantra and the fifteen letter mantra of the goddess (pa~nchadashIvidyA, pronounced panchadashIvidyA) is achieved by carefully studying the Shri Chakra which is constructed using the symbolism of the three kUTa-s and the significance of the fifteen letters of the shrIvidyA. It is said that if meditation on Shri Chakra is not possible, recitation of the sahasranAma with utmost devotion would confer the same benefits, perhaps in a longer time-frame.

The sahasranAma also mentions how to meditate on the various centres of consciousness (chakras) in one's body. Kundalini, meaning coiled up, ordinarily resides in the muladhAra chakra, at the base of the spine, and when it rises to the sahasrAra chakra at the top of the head, one becomes aware of the ultimate reality.

Before reciting the sahasranAma, it is advised that the divine mother be meditated upon according to the dhyAna shloka-s, given in the beginning of the text.

May the Divine Mother guide us in our every action and thought, and may She confer upon us the greatest gift of all, mokSha, the liberation.

OM tat sat.

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Why chant Lalita Sahasranama?

Lalitha Sahasranamam is a text from Brahmanda Purana and it contains a thousand names of the Hindu Goddess Lalitha. It is a sacred text to the Hindu worshippers of Goddess Lalitha Devi. Lalitha is the Goddess of bliss, an epithet for Shiva's wife, Goddess Parvati. ..

Lalita Sahasranama is a text from Brahmanda Purana. It is A Sacred Text To The Hindu Worshippers of The Goddess Lalita Devi, Lalita Sahasranamam Contains The Thousand Names of The Hindu Mother Goddess Lalita.

This is the most favoured form of prayer to Goddess Lalithambika and it is also very secret and powerful than any other forms of Tantra or Mantra.

Regular chanting of Sree Lalitha Sahasranama is as beneficial as visiting religious places, taking bath in a holy river, offering food, offering materials. It is an indirect blessing to those who cannot do these kinds of offerings to God.

Regular chanting of Sree Lalitha Sahasranama will ward off the evil from uncompleted pooja vidhis or rituals etc. It will also form a way of penance.

Regular chanting of Sree Lalitha Sahasranama will ward off premature death, will provide a long and contended healthy life. Fever can be cured by religiously chanting Sree Lalitha Sahasranamam by touching on a person's forehead. The number of times you chant the more benefit you are likely to get. The vibhuti used for Sree Lalitha Sahasranama archana can be applied then on the forehead, which will give much relief to fever and headache.

It is said that if one chants religiously Sree Lalitha SahasraNamam keeping a glass of water (or in a vessel) in front and then pours it over the head, all sorts of troubles related to once planetary positions and from evil spirits will be warded off.

It is said that if a person chants Sree Lalitha Sahasranama keeping in mind a picture of Sree Lalitha Devi situated in the divine ocean which contains `Amrut' , he will be cured from any kind of disease related to poison.

It is said that if a person consumes ghee, which is kept while chanting Sree Lalitha Sahasra namam, he will be cured of impotency and will have children.

Regular chanting of Sree Lalitha Sahasra namam will ward off any kind of evil deeds or rituals (black magic) aimed at the person who chants the namam. The power derived from the chanting supersedes all other forms of prayers and the person will no longer be required to consult astrologers or any sorts of occultists. He will have tremendous self confidence in himself.

Through the regular chanting of Sree Lalitha Sahasra namam, the atmosphere will be purified. Each nerve in our body will be invigorated and subtle energies will be awakened in the person.

Sree Lalitha Devi will protect a person who regularly chants Sree Lalitha Sahasra namam from accidents and from the attacks of the enemy and will make him victorious in all his good

deeds. Regular chanting of Sree Lalitha Sahasra namam will make a person blessed with word power, fame, goodwill etc. Particular importance should be given to chant Sree Lalitha Sahasra namam on Friday's which is very auspicious for the blessing of Devi.

Sree Lalitha Sahasranamam is the form of prayer that any one and every one can chant at any time and every time. It does not matter if one could not complete it. Because each namam in itself is powerful and will provide all sorts of benefits. It depends on what you wish for and how you go about it.

It is said that chanting the name of Lord Shiva once is as good as chanting the name of Mahavishnu a thousand times. And chanting the name of Devi once is as good as chanting the name of Siva, a thousand times. And of which Sree Lalitha Sahasranamam is the most important one to Sree Lalitha Devi herself.

It is very beneficial if all members of the family unite and chant Sree Lalitha Sahasra namam once in a day in the evening or whenever time permits. A family that prays together stays together. It will bring about unity, peacefulness, a clear mind to perform and by thus prosperity.

In homes where Sree Lalitha Sahasranamam is chanted regularly there will never be any shortage of the basic necessities of life. This is the reason why the ancient Gurus would instruct their disciples to chant Sree Lalitha Sahasra namam even after initiating them into the mantras of other deities such as Lord Krishna, Lord Rama and other Gods and Goddesses.

It is also to be noted that by religiously chanting Sree Lalitha Sahasra namavali, we are seeking the blessings of Sree Lalithambika, who is also called Kalima, Durga maa, Devi, Parasakthi, Bhagavathi etc, who in turns is the universal mother. And how can a mother ignore her children when they are in distress or duress or troubles of any sorts? So keep utmost faith in her and start chanting.

*****

About Lalita Sahasranama

Lalita Sahasranama is a sacred Hindu text dated to the 12th century A.D.[1] for the worshippers of the Goddess Lalita Devi, i.e. the Divine Mother, in the form of her and the male gods' feminine power, Shakti. Lalita is the Goddess of bliss, an epithet for Shiva's wife Goddess Parvati. Etymologically, "Lalita" means "She Who Plays". In the root form (vyutpatti), the word "Lalita" means "spontaneous" from which the meaning "easy" is derived and from there-forth the word implicitly extends to "play". It is supposedly one of the most complete stotras, one need only recite it to gain total salvation.

Organisation

The names are organised as in a hymn, i.e. in the way of stotras. This hymn occurs in the Brahmanda Purana. It is a dialogue between Hayagriva, an (avatar) ofMahavishnu and the great sage Agastya.

Lalitha sahasranama was composed by 8 vaag devis (vaag devathas) upon the command of Devi Sri Lalitha. The 8 vaag devis are - Vasini, Kameshwari, Aruna, Vimala, Jayinee, Modhinee, Sarveshwari, Koulini. This depicts us the truth "One can worship Lalitha only if she wishes us to do so".

The slokas are organised in such a way that, Devi is described from "Head to Feet" (kEsAdhi pAdham).

Lalita Sahasranamam is held as a sacred text for the worship of the Divine Mother, Lalita, and is also used in the worship of Durga, Parvati, Kali, L- akshmi, Saraswati,Bhagavathi,- etc. It is a principal text of Shakti worshippers. Lalita Sahasranama names the various attributes of the Divine Mother, and all these names are organised in the form of a hymn. This Sahasranama is used in various modes for the worship of the Divine Mother. Some of the modes of worship are parayana (Recitations), archana, homa etc.

Usually, in a sahasranamam, if the same name repeats, the commentators use their scholarship and inspiration to give different meanings to different occurrences of the same name (this practice occurs also in Jewish Talmudic commentary). Lalita sahasranama has the unique distinction, among all the sahasranamas, of not repeating even a single name. Further, in order to maintain the metre, sahasranamas use the artifice of adding words like tu, api, ca, and hi, which are only conjunctions not necessarily needed for the meaning except in rare cases of interpretation. Lalita sahasrama however does not make any use of such auxiliary conjunctions and is therefore unique in being a pure enumeration of holy names that meet the metrical, poetical and mystic requirements of a sahasranama solely by their order throughout the text.

Story

This stotra (hymn which praises) occurs in Brahmanda purana (Old epic of the universe) in the Chapter on discussion between Hayagreeva and Agasthya. Hayagreeva is an incarnation of Vishnu with the horse head and is believed to be the storehouse of knowledge. Agasthya is one of the great sages of yore who is one of the stars of the constellation great bear. At his request Hayagreeva taught him the most holy 1000 names of Lalitha.

Parama shiva is one of the trinity of Hindu pantheons who is in charge of destruction. He married Sathi , the daughter of Daksha. Daksha and Paramashiva were not getting on well and consequently he did not invite Paramashiva for one of the great fire sacrifices that he conducted. However Sathi went to attend the function in spite of Paramashiva’s protest. Daksha insulted her husband and she jumped in to the fire and ended her life. Consequently at the behest Of Paramashiva Daksha was killed and later given life with a goat’s head. However this incident upset Paramashiva and he entered into deep meditation.Sathi took birth as the daughter of the mountain(Parvati) Himalayas and started doing penance on Shiva for getting him as her husband. The devas faced a very great enemy in Sura Padma who had a boon that he could be killed only by a son of Shiva and Parvati. So to wake Shiva from his deep meditation the devas deputed Manmatha , the God of love who shot his flower arrows at Paramashiva. Paramashiva woke up and opened his third eye and burnt the God of love into ashes. The Devas and Rathi Devi, the wife of Manmatha, requested Paramashiva to give life to Manmatha. Heeding for their request Paramashiva stared at the ashes of Manmatha.From the ashes came Bhandasura Who made all the world as impotent and ruled from the city called Shonitha pura.He started troubling the devas.The devas then

sought the advice of Sage Narada who advised them to conduct a fire sacrifice. From the fire rose Sri Lalitha Tripura Sundari.

She was extremely beautiful, having dark thick long hair with scent of Champaka, Asoka and Punnaga flowers, having the musk thilaka on her forehead, Having eyelids which appeared as if it is the gate of the house of God of love ,having eyes which were like fish playing in the beauteous lake of her face, Having nose with studs which shines more than the stars, Having ears with sun and moon as studs, having cheeks which were like mirror of Padmaraga, Having beautiful rows of white teeth, Chewing Thamboola with camphor, having voice sweeter than the sound emanating from Veena of Sarswathi, Having such a beautiful smile that Lord Shiva himself could not take his eyes off, Wearing Mangala soothra and necklaces with beautiful shining dollars, Having breasts which were capable of buying the invaluable love of Kameswara, having row of faint beautiful hair raising from her belly, having stomach with three pretty folds, wearing red silk tied with a string with red bells. Having thighs which steal the heart of Kameshwara, Having knees which looked like crowns made of precious gems, having voluptuous legs, having upper part of the feet resembling the back of tortoise, Having feet which resembled the lamps made of gems which could dispel worries from the mind of devotees and a body with the golden red colour. She was given in marriage to Lord Kameshwara and made to stay in Sree Nagara at the top of Maha Meru Mountain.

Sree nagara had 25 streets circling it. They are made of iron, steel, copper, lead, alloy made of five metals, silver, gold, the white Pushpa raga stone, the red Padmaraga stone. Onyx, diamond, Vaidoorya, Indra neela (topaz), pearl, Marakatha, coral, nine gems and mixture of gems and precious stones. In the eighth street was the forest of Kadambas. This is presided by Syamala. In the fifteenth street live the Ashta Digh palakas.In the sixteenth lives Varahi alias Dandini who is her commander in chief. Here Syamala also has a house. In the seventeenth street live the different Yoginis.In the eighteenth street lives Maha Vishnu.In the nineteenth street lives Esana, in the twentieth Thara Devi, twenty first Varuni , the twenty second Kurukulla who presides over the fort of pride, twenty third Marthanda Bhairawa, twenty fourth the moon and twenty fifth Manmatha presiding over the forest of love. In the centre of Srinagara is the Maha Padma Vana(The great lotus forest) and within it the Chintamani Griha (The house of holy thought),In its northeast is the Chid agni kunda and on both sides of its eastern gate are the houses of Manthrini and Dhandini.On its four gates stand the Chaduramnaya gods for watch and ward. And within it is the Sri chakra.In the centre of Sri Chakra on the throne of Pancha brahmas on the Bindu Peeta(dot plank) called sarvanandamaya(universal happiness) Sits Maha Tripura Sundari.In the Sri Chakra are the following decorations viz., The square called Trilokya mohanam(most beautiful in the three worlds), The sixteen petalled lotus called Sarvasa paripoorakam(fulfiller of all desires), the eight petalled lotus called Sarvasamksopanam(the all cleanser), the sixteen corner figure called Sarva sowbagyam(all luck),the external ten cornered figure called Sarvartha sadhakam (giver of all assets), the internal ten cornered figure called Sarva raksha karam(All protector), the eight cornered figure called Sarva roka haram(cure of all diseases), triangle called Sarva siddhi pradam(giver of all powers) and the dot called Sarvananda mayam(all pleasures)..

The devas prayed her to kill Bhandasura..When she started for the war with Bandasura, she was accompanied by the powers called anima, mahima etc., Brahmi, Kaumari, Vaishnavi, Varahi, Mahendri, Chamundi, Maha Lakshmi, , Nitya Devaths and Avarna Devathas who

occupy the Sri Chakra.While Sampatkari devi was the captain of the elephant regiment, Aswarooda devi was the captain of the cavalry.The army was commanded by Dhandini riding on the Chariot called Giri Chakra assisted by Manthrini riding on the chariot called Geya Chakra..Jwala malini protected the army by creating a fire ring around it.ParaShakthi rode in the centre on the chariot of Sri Chakra.Nithya Devi destroyed a large chunk of Bandasura's armies , Bala Devi killed the son of Bhandasura, and Manthrini and Dhandini killed his brothers called Vishanga and Vishukra.When the Asuras created blockade for the marching army, Sri Lalitha Tripura sundari created Ganesha with the help of Kameshwara to remove the blockade.Then Bandasura created the asuras called Hiranyaksha, Hiranya Kasipu and Ravana.The Devi created the ten avatars of Vishnu and destroyed them. She killed all his army using Pasupathastra and killed him with Kameshwarasthra.The gods then praised her.She then recreated Manmatha for the good of the world. This story is contained in the first 84 names of the first 34 slokas of Lalitha Sahasranama .and all together contains one thousand names. This is also called the Rahasya Nama Sahasra(the thousand secret names).Reading it , meditating on the meaning of the names would lead to the fulfilment of all the wishes of the devotees.

Structure

The sloka is organised based on the 5 works (**pancha kruthyam**). They are - *shrishti* (Creation), *sthi- thi* (Protection), *samhAram* - (Destruction), *thirOdhAnam* (- Hiding) and *anugraham* (Blessing). Devi herself has been described as "pancha kruthya parAyanA" in the sloka and the five tasks are described as follows:

shrishtikarthree brahmma roopA gOpthree gOvinda roopini samhArinee rudra roopA thirOdhAnakareeswari sadAsiva anugrahadhA panchakruthya parAyanA

This means - Devi is doing shrishti as Brahma, sthithi as Vishnu (Govinda), samhara as Rudra, thirodhanam as Eeswara and anugruham as Sadasiva.

These 5 entities (Brahma, Vishnu, Rudra, Easwara and Sadasiva) are known as "pancha brahma". Lalitha has designated the five functions to these brahmans. Sometimes, Devi will take away the life from these 5 brahmam and make them inactive, performing all the 5 tasks by herself. At that time they will be called "pancha prEtam" that is lifeless bodies.

Now the first three slokas are: sree matha - (Great mother) Shrishti sree maha ragnee - (Great ruler)Sthithi sree math simhasaneshwari - (One who sits on the simhasanam and manages) Samharam. Here there is no direct reference to samharam. But managing here includes creating balance between birth and death.

The rest of the slokas cover - thirodhanam and anugraham.

Now the next namas - "chidhagnikunda sambhootha devakarya samudhyatha" tells us that devi arose from the fire of knowledge to help devas in their task (war against asuras - bhandasura).

From the namAa- Udhyath bhanu sahasraba till sinjanamani manjeera manditha sree padambuja, all her parts like her face, fore head, eyes, mouth, tongue, voice, hands, hip, legs has been described.

Thereafter, Devi's place (Chintamani gruham), her war against bandasuran, kundalini shakthi, her properties (like who can reach her and who cannot) etc. has been described.

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YouTube Videos

Lalitha Sahasranama Stotram by M S Subbulakshmi Jr.(30 min):

https://youtu.be/agzj-co-Epc?si=FZZACcbBeO4CJ9rh

Lalitha Sahasranama Stotram by Rajalakshmee Sanjay (30min):

https://youtu.be/DtSBLpQStT4?si=GYm8IWOxkAi2wJkw

Lalitha Sahasranamam by Ranjani - Gayatri (33 min):

https://youtu.be/zgG-gjioU1g?si=YckHfENlbVVqZUOL

Lalitha Sahasranamam - slow chant with meaning (50 min):

https://youtu.be/ul3xLmnSp1s?si=QEScExHp4quQuQ3b

******

ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु मा वि॑द्विषा॒वहै॑ ॥ **(3)**
ॐ शान्ति॒: शान्ति॒: शान्ति॑: ॥ **(3)**

Dr. M. Thirumaleshwar

Sri Lalitha Trishati Stotram -
Prayer in praise of Lalitha Maha Tripura Sundari

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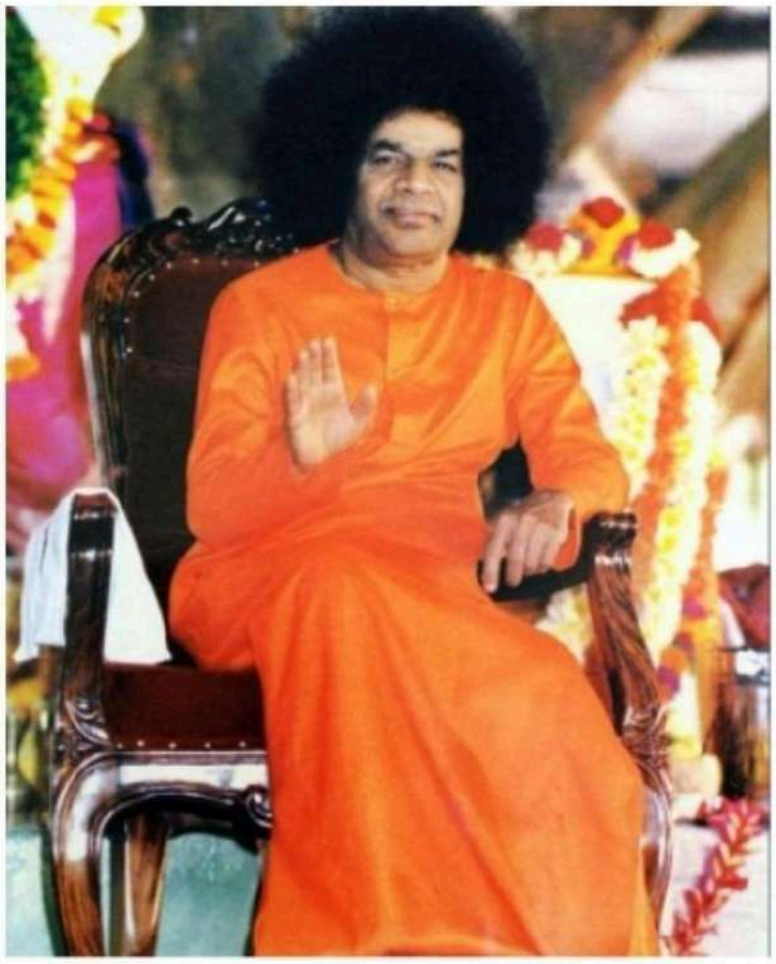
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Sri Lalitha Trishati Stotram.

First, Lalitha Trishati Stotram is given in Sanskrit.
Then, we give: introduction, how to chant, benefits of chanting this stotram, meaning in English as given in Kamakoti website, phala sruti, Srividya sadhana….etc.

Links to YouTube videos give the chanting of Sri Lalitha Trishati Stotram by various reputed singers..

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn from many references, and YouTube as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
January 13, 2024
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Ref: vignanam.org

श्री ललिता त्रिशतिनामावलिः

॥ ॐ ऐं ह्रीं श्रीम् ॥

ॐ ककाररूपायै नमः
ॐ कल्याण्यै नमः
ॐ कल्याणगुणशालिन्यै नमः
ॐ कल्याणशैलनिलयायै नमः
ॐ कमनीयायै नमः
ॐ कलावत्यै नमः
ॐ कमलाक्ष्यै नमः
ॐ कल्मषघ्न्यै नमः
ॐ करुणमृतसागरायै नमः
ॐ कदम्बकाननावासायै नमः (10)

ॐ कदम्बकुसुमप्रियायै नमः
ॐ कन्दर्पविद्यायै नमः
ॐ कन्दर्पजनकापाङ्गवीक्षणायै नमः
ॐ कर्पूरवीटीसौरभ्यकल्लोलितककुप्तटायै नमः
ॐ कलिदोषहरायै नमः
ॐ कञ्जलोचनायै नमः
ॐ कम्रविग्रहायै नमः
ॐ कर्मादिसाक्षिण्यै नमः
ॐ कारयित्र्यै नमः
ॐ कर्मफलप्रदायै नमः (20)

ॐ एकाररूपायै नमः
ॐ एकाक्षर्यै नमः
ॐ एकानेकाक्षराकृत्यै नमः
ॐ एतत्तदित्यनिर्देश्यायै नमः
ॐ एकानन्दचिदाकृत्यै नमः
ॐ एवमित्यागमाबोध्यायै नमः
ॐ एकभक्तिमदर्चितायै नमः
ॐ एकाग्रचितनिर्ध्यातायै नमः
ॐ एषणारहिताद्दतायै नमः
ॐ एलासुगन्धिचिकुरायै नमः (30)

ॐ एनःकूटविनाशिन्यै नमः
ॐ एकभोगायै नमः
ॐ एकरसायै नमः
ॐ एकैश्वर्यप्रदायिन्यै नमः
ॐ एकातपत्रसाम्राज्यप्रदायै नमः
ॐ एकान्तपूजितायै नमः
ॐ एधमानप्रभायै नमः

ॐ एजदनेजज्जगदीश्वर्यै नमः
ॐ एकवीरादिसंसेव्यायै नमः
ॐ एकप्राभवशालिन्यै नमः (40)

ॐ ईकाररूपायै नमः
ॐ ईशित्र्यै नमः
ॐ ईप्सितार्थप्रदायिन्यै नमः
ॐ ईदृगित्याविनिर्देश्यायै नमः
ॐ ईश्वरत्वविधायिन्यै नमः
ॐ ईशानादिब्रह्ममय्यै नमः
ॐ ईशित्वाद्यष्टसिद्धिदायै नमः
ॐ ईक्षित्र्यै नमः
ॐ ईक्षणसृष्टाण्डकोट्यै नमः
ॐ ईश्वरवल्लभायै नमः
ॐ ईडितायै नमः (50)

ॐ ईश्वरार्धाङ्गशरीरायै नमः
ॐ ईशाधिदेवतायै नमः
ॐ ईश्वरप्रेरणकर्यै नमः
ॐ ईशताण्डवसाक्षिण्यै नमः
ॐ ईश्वरोत्सङ्गनिलयायै नमः
ॐ ईतिबाधाविनाशिन्यै नमः
ॐ ईहाविरहितायै नमः
ॐ ईशशक्त्यै नमः
ॐ ईषत्स्मिताननायै नमः (60)

ॐ लकाररूपायै नमः
ॐ ललितायै नमः
ॐ लक्ष्मीवाणीनिषेवितायै नमः
ॐ लाकिन्यै नमः
ॐ ललनारूपायै नमः
ॐ लसद्दाडिमपाटलायै नमः
ॐ ललन्तिकालसत्फालायै नमः
ॐ ललाटनयनार्चितायै नमः
ॐ लक्षणोज्ज्वलदिव्याङ्ग्यै नमः
ॐ लक्षकोट्यण्डनायिकायै नमः (70)

ॐ लक्ष्यार्थायै नमः
ॐ लक्षणागम्यायै नमः
ॐ लब्धकामायै नमः
ॐ लतातनवे नमः
ॐ ललामराजदलिकायै नमः
ॐ लम्बिमुक्तालताञ्चितायै नमः
ॐ लम्बोदरप्रसुवे नमः
ॐ लभ्यायै नमः
ॐ लज्जाढ्यायै नमः
ॐ लयवर्जितायै नमः (80)

ॐ ह्रीङ्काररूपायै नमः
ॐ ह्रीङ्कारनिलयायै नमः
ॐ ह्रीम्पदप्रियायै नमः
ॐ ह्रीङ्कारबीजायै नमः
ॐ ह्रीङ्कारमन्त्रायै नमः
ॐ ह्रीङ्कारलक्षणायै नमः
ॐ ह्रीङ्कारजपसुप्रीतायै नमः
ॐ ह्रीम्मत्यै नमः
ॐ ह्रींविभूषणायै नमः
ॐ ह्रींशीलायै नमः (90)

ॐ ह्रीम्पदाराध्यायै नमः
ॐ ह्रीङ्गर्भायै नमः
ॐ ह्रीम्पदाभिधायै नमः
ॐ ह्रीङ्कारवाच्यायै नमः
ॐ ह्रीङ्कारपूज्यायै नमः
ॐ ह्रीङ्कारपीठिकायै नमः
ॐ ह्रीङ्कारवेद्यायै नमः
ॐ ह्रीङ्कारचिन्त्यायै नमः
ॐ ह्रीं नमः
ॐ ह्रींशरीरिण्यै नमः (100)

ॐ हकाररूपायै नमः
ॐ हलधृत्पूजितायै नमः
ॐ हरिणेक्षणायै नमः
ॐ हरप्रियायै नमः
ॐ हराराध्यायै नमः
ॐ हरिब्रह्मेन्द्रवन्दितायै नमः
ॐ हयारूढासेविताङ्घ्र्यै नमः
ॐ हयमेधसमर्चितायै नमः
ॐ हर्यक्षवाहनायै नमः
ॐ हंसवाहनायै नमः (110)

ॐ हतदानवायै नमः
ॐ हत्यादिपापशमन्यै नमः
ॐ हरिदश्वादिसेवितायै नमः
ॐ हस्तिकुम्भोत्तुङ्गकुचायै नमः
ॐ हस्तिकृत्तिप्रियाङ्गनायै नमः
ॐ हरिद्राकुङ्कुमादिग्धायै नमः
ॐ हर्यश्वाद्यमरार्चितायै नमः
ॐ हरिकेशसख्यै नमः
ॐ हादिविद्यायै नमः
ॐ हालामदालसायै नमः (120)

ॐ सकाररूपायै नमः
ॐ सर्वज्ञायै नमः
ॐ सर्वेशयै नमः

ॐ सर्वमङ्गलायै नमः
ॐ सर्वकर्त्र्यै नमः
ॐ सर्वभर्त्र्यै नमः
ॐ सर्वहन्त्र्यै नमः
ॐ सनातन्यै नमः
ॐ सर्वानवद्यायै नमः
ॐ सर्वाङ्गसुन्दर्यै नमः (130)

ॐ सर्वसाक्षिण्यै नमः
ॐ सर्वात्मिकायै नमः
ॐ सर्वसौख्यदात्र्यै नमः
ॐ सर्वविमोहिन्यै नमः
ॐ सर्वाधारायै नमः
ॐ सर्वगतायै नमः
ॐ सर्वावगुणवर्जितायै नमः
ॐ सर्वारुणायै नमः
ॐ सर्वमात्रे नमः
ॐ सर्वभुषणभुषितायै नमः (140)

ॐ ककारार्थायै नमः
ॐ कालहन्त्र्यै नमः
ॐ कामेश्यै नमः
ॐ कामितार्थदायै नमः
ॐ कामसञ्जीविन्यै नमः
ॐ कल्यायै नमः
ॐ कठिनस्तनमण्डलायै नमः
ॐ करभोरवे नमः
ॐ कलानाथमुख्यै नामः
ॐ कचजिताम्बुदायै नमः (150)

ॐ कटाक्षस्यन्दिकरुणायै नमः
ॐ कपालिप्राणनायिकायै नमः
ॐ कारुण्यविग्रहायै नमः
ॐ कान्तायै नमः
ॐ कान्तिधूतजपावल्यै नमः
ॐ कलालापायै नमः
ॐ कम्बुकण्ठ्यै नमः
ॐ करनिर्जितपल्लवायै नमः
ॐ कल्पवल्लीसमभुजायै नमः
ॐ कस्तूरीतिलकाञ्चितायै नमः (160)

ॐ हकारार्थायै नमः
ॐ हंसगत्यै नमः
ॐ हाटकाभरणोज्ज्वलायै नमः
ॐ हारहारिकुचाभोगायै नमः
ॐ हाकिन्यै नमः
ॐ हल्यवर्जितायै नमः

ॐ हरित्पतिसमाराध्यायै नमः
ॐ हटात्कारहतासुरायै नमः
ॐ हर्षप्रदायै नमः
ॐ हविर्भोक्त्र्यै नमः (170)

ॐ हार्दसन्तमसापहायै नमः
ॐ हल्लीसलास्यसन्तुष्टायै नमः
ॐ हंसमन्त्रार्थरूपिण्यै नमः
ॐ हानोपादाननिर्मुक्तायै नमः
ॐ हर्षिण्यै नमः
ॐ हरिसोदर्यै नमः
ॐ हाहाहूहूमुखस्तुत्यायै नमः
ॐ हानिवृद्धिविवर्जितायै नमः
ॐ हय्यङ्गवीनहृदयायै नमः
ॐ हरिकोपारुणांशुकायै नमः (180)

ॐ लकाराख्यायै नमः
ॐ लतापुञ्जायै नमः
ॐ लयस्थित्युद्भवेश्वर्यै नमः
ॐ लास्यदर्शनसन्तुष्टायै नमः
ॐ लाभालाभविवर्जितायै नमः
ॐ लङ्घ्येतराज्ञायै नमः
ॐ लावण्यशालिन्यै नमः
ॐ लघुसिद्धदायै नमः
ॐ लाक्षारससवर्णाभायै नमः
ॐ लक्ष्मणाग्रजपूजितायै नमः (190)

ॐ लभ्येतरायै नमः
ॐ लब्धभक्तिसुलभायै नमः
ॐ लाङ्गलायुधायै नमः
ॐ लग्नचामरहस्त श्रीशारदा परिवीजितायै नमः
ॐ लज्जापदसमाराध्यायै नमः
ॐ लम्पटायै नमः
ॐ लकुलेश्वर्यै नमः
ॐ लब्धमानायै नमः
ॐ लब्धरसायै नमः
ॐ लब्धसम्पत्समुन्नत्यै नमः (200)

ॐ ह्रीङ्कारिण्यै नमः
ॐ ह्रीङ्काराद्यायै नमः
ॐ ह्रीम्मध्यायै नमः
ॐ ह्रींशिखामण्यै नमः
ॐ ह्रीङ्कारकुण्डाग्निशिखायै नमः
ॐ ह्रीङ्कारशशिचन्द्रिकायै नमः
ॐ ह्रीङ्कारभास्कररुच्यै नमः
ॐ ह्रीङ्काराम्भोदचञ्चलायै नमः

ॐ ह्रीङ्कारकन्दाङ्कुरिकायै नमः
ॐ ह्रीङ्कारैकपरायणायै नमः (210)

ॐ ह्रीङ्कारदीर्घिकाहंस्यै नमः
ॐ ह्रीङ्कारोद्यानकेकिन्यै नमः
ॐ ह्रीङ्काराण्यहरिण्यै नमः
ॐ ह्रीङ्कारावालवल्लर्यै नमः
ॐ ह्रीङ्कारपञ्जरशुक्यै नमः
ॐ ह्रीङ्काराङ्गणदीपिकायै नमः
ॐ ह्रीङ्कारकन्दरासिंहयै नमः
ॐ ह्रीङ्काराम्भोजभृङ्गिकायै नमः
ॐ ह्रीङ्कारसुमनोमाध्व्यै नमः
ॐ ह्रीङ्कारतरुमञ्जर्यै नमः (220)

ॐ सकाराख्यायै नमः
ॐ समरसायै नमः
ॐ सकलागमसंस्तुतायै नमः
ॐ सर्ववेदान्त तात्पर्यभूम्यै नमः
ॐ सदसदाश्रयायै नमः
ॐ सकलायै नमः
ॐ सच्चिदानन्दायै नमः
ॐ साध्यायै नमः
ॐ सद्गतिदायिन्यै नमः
ॐ सनकादिमुनिध्येयायै नमः (230)

ॐ सदाशिवकुटुम्बिन्यै नमः
ॐ सकलाधिष्ठानरूपायै नमः
ॐ सत्यरूपायै नमः
ॐ समाकृत्यै नमः
ॐ सर्वप्रपञ्चनिर्मात्र्यै नमः
ॐ समानाधिकवर्जितायै नमः
ॐ सर्वोत्तुङ्गायै नमः
ॐ सङ्गहीनायै नमः
ॐ सगुणायै नमः
ॐ सकलेष्टदायै नमः (240)

ॐ ककारिण्यै नमः
ॐ काव्यलोलायै नमः
ॐ कामेश्वरमनोहरायै नमः
ॐ कामेश्वरप्राणनाड्यै नमः
ॐ कामेशोत्सङ्गवासिन्यै नमः
ॐ कामेश्वरालिङ्गिताङ्ग्यै नमः
ॐ कामेश्वरसुखप्रदायै नमः
ॐ कामेश्वरप्रणयिन्यै नमः
ॐ कामेश्वरविलासिन्यै नमः
ॐ कामेश्वरतपस्सिद्ध्यै नमः (250)

ॐ कामेश्वरमनःप्रियायै नमः
ॐ कामेश्वरप्राणनाथायै नमः
ॐ कामेश्वरविमोहिन्यै नमः
ॐ कामेश्वरब्रह्मविद्यायै नमः
ॐ कामेश्वरगृहेश्वर्यै नमः
ॐ कामेश्वराह्लादकर्यै नमः
ॐ कामेश्वरमहेश्वर्यै नमः
ॐ कामेश्वर्यै नमः
ॐ कामकोटिनिलयायै नमः
ॐ काङ्क्षितार्थदायै नमः (260)

ॐ लकारिण्यै नमः
ॐ लब्धरूपायै नमः
ॐ लब्धधिये नमः
ॐ लब्धवाञ्छितायै नमः
ॐ लब्धपापमनोदूरायै नमः
ॐ लब्धाहङ्कारदुर्गमायै नमः
ॐ लब्धशक्त्यै नमः
ॐ लब्धदेहायै नमः
ॐ लब्धैश्वर्यसमुन्नत्यै नमः
ॐ लब्धबुद्ध्यै नमः (270)

ॐ लब्धलीलायै नमः
ॐ लब्धयौवनशालिन्यै नमः
ॐ लब्धातिशयसर्वाङ्गसौन्दर्यायै नमः
ॐ लब्धविभ्रमायै नमः
ॐ लब्धरागायै नमः
ॐ लब्धगत्यै नमः
ॐ लब्धनानागमस्थित्यै नमः
ॐ लब्धभोगायै नमः
ॐ लब्धसुखायै नमः
ॐ लब्धहर्षाभिपूजितायै नमः (280)

ॐ ह्रीङ्कारमूर्त्यै नमः
ॐ ह्रीङ्कारसौधशृङ्गकपोतिकायै नमः
ॐ ह्रीङ्कारदुग्धब्धिसुधायै नमः
ॐ ह्रीङ्कारकमलेन्दिरायै नमः
ॐ ह्रीङ्करमणिदीपार्चिषे नमः
ॐ ह्रीङ्कारतरुशारिकायै नमः
ॐ ह्रीङ्कारपेटकमण्यै नमः
ॐ ह्रीङ्कारादर्शबिम्बिकायै नमः
ॐ ह्रीङ्कारकोशासिलतायै नमः
ॐ ह्रीङ्कारास्थाननर्तक्यै नमः (290)

ॐ ह्रीङ्कारशुक्तिका मुक्तामण्यै नमः
ॐ ह्रीङ्कारबोधितायै नमः
ॐ ह्रीङ्कारमयसौर्णस्तम्भविद्रुम पुत्रिकायै नमः

ॐ ह्रीङ्कारवेदोपनिषदे नमः
ॐ ह्रीङ्काराध्वरदक्षिणायै नमः
ॐ ह्रीङ्कारनन्दनारामनवकल्पक वल्लर्यै नमः
ॐ ह्रीङ्कारहिमवद्गङ्गायै नमः
ॐ ह्रीङ्कारार्णवकौस्तुभायै नमः
ॐ ह्रीङ्कारमन्त्रसर्वस्वायै नमः
ॐ ह्रीङ्कारपरसौख्यदायै नमः (300)

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Ref: hindupedia.com

Lalitha Trishati

Translated by P. R. Ramachander

The Lalitha Trishathi Stotram is also known as the Sarva Poorthikara stotram.

There is a very large school of thought which gives primacy to Shakthi which is the female aspect of energy of the Gods. The followers of Shakthi were called Shakteyas. Among this group rose a peculiar group of sages who were called Tantrics. They believed in Shakthi only and worshipped her using methods which was not considered "normal", for example worshipping a virgin, doing Yoga sitting on a corpse and so on. They also preferred acts over mostly. To them, the names of Goddess had some divine meaning, which would give them supernatural powers. They also believed in animal and even human sacrifice. From them rose voluminous religious literature dedicated to Shakthi. In these books sounds were considered extremely important. Chanting each Sound was believed to result in different benefits. The most important of these ancient books is the Devi Bhagavatam, Devi Mahatmyam (from Markandeya Purana), Lalitha Sahasranama and Lalitha Trishathi (both also from the Brhamanda Purana)
These are contained in the chapter called Lalithopakyanam. This entire chapter is in the form of a conversation between Hayagreeva and Sage Agasthya. Agasthya is also the saint who is supposed to have originated the Tamil language by writing its first book of grammar.
Lalitha is the name of the goddess and means, She who can be easily attained or She who is simplicity personified. Adi Shankara has written a bhashyam. He also has contributed to Shakteya literature by writing a book called Soundarya Lahari.
In the Lalithopakyanam chapter, Hayagreeva teaches Agasthya the famous Lalitha Sahasranamam. But Agasthya does not get satisfied because he feels that his teacher has not taught him one another important Stotra. Hayagreeva hesitates because that one stotra is extremely secret. Then Lalitha herself appears before Hayagreeva and asks him to teach Agasthya, the most secret of the stotras called Laltha Trishati. She also tells him that this is the Sarva Poorthikara stotra meaning “that stotra which completes everything.” Then Hayagreeva thanks his disciple for giving him an opportunity of seeing the Goddess Lalitha herself and teaches him The Lalitha Trishathi stotra.
This stotra recounts the 300 names of the goddess. Twenty names each start from each of the fifteen letters which form the Pancha dasakshari manthra (the 15 letter manthra). This manthra is

Ka-aa-ee-la-hrim
Ha-sa-ka-ha-la-hrim
Sa-ka-la-hrim

The first five letters (vaag bhava Koota) given in the first line originate from the Mooladhara (Literally basic support or the support which is the root) which is situated below the vertebral column. This is supposed to house the baser instincts in man. This manthra (entire first line) is supposed to rise from Mooladhara like the fire in time of deluge and touch the anahatham (the basis for food)
The second six letters (Kama raja koota) start from the anahatham with the power and brilliance of billions of sun and touch the Agna Chakra(Literally the wheel of command).
The last four letters (Shakthi koota) start from the Agna chakra like the soothing light of billions of moon and touch the Lalata Madhya(The centre of the forehead). This series of sounds is supposed to start from the baser instincts (Compared to a coiled serpent sleeping in The Mooladhara) lights one by one the Stomach, the chest and travels through the Sushmna Nadi and blossoms the unopened bud of the Lotus with thousand petals in the brain. Once this is opened the Yogis believe that there is no knowledge in earth and heaven that you did not know.
Each line of the Panchadasakshari manthra is considered equivalent to one Gayatri.
Because of this the chanting of Lalitha Trishati is supposed to lead to great benefits to the Sadhaka. It is supposed to give him all that is needed.

Dhyanam

Athi –madhura –chapa –hastha –aparimitha moda –bana sowbhagyam
Aruna-athisaya-karuna-abhinava-kula sundharim vande

Bow I before Her,
Who is the Colour of red,
Who is mercy of mercies,
Who is epitome of beauty, every minute and second
Who holds the bow made of sugarcane,
And who has arrows which bring happy prosperity.

Mantram

Given earlier in Sanskrit.

Phala Sruthi

After teaching him the Lalitha Trishathi Stotra sage Hayagreeva told Agasthya that out of the 15 letters of Panchadasakshari Mantra the letters Ka(thrice repeated) and Ha(twice repeated) are the letters indicating Shiva., Hrim (thrice repeated) is a letter indicating Shiva and Shakthi as well as the Trimurthis and the rest of the seven letters are the letters indicating Shakthi. Then Hayagreeva explains to Agasthya the formation of Srichakra. He also tells him that:

1. Just by one repetition of the Lalitha Trishathi stotra, the mind becomes full of contentment and peace.
2. All that can be attained by Thantra can be attained by chanting of this great stotra
3. Without any desire,if a devotee chants these, the Goddess would judge what he wants and give him all those.
4. People without devotion and honesty should never chant this because then negative effects will result.

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Ref: pillaicenter.com

Benefits of Lalitha Trishati Stotram and Its Significance

by Dr Pillai | Oct 12, 2021

Lalitha Trishati Stotram – Introduction

Sakta is a branch of Hinduism that believes and worships Goddess Sakthi as Supreme. The stotram is very popular amongst 'Sakthi upasakas,' those practising the Sakta philosophy. The Stotram is found in Brahmanda Purana, under the chapter Lalithopakyanam. The Lalitha Trishati Stotram is next only to the Lalitha Sahasranama in terms of importance.
Lalitha Trishati is an auspicious Sanskrit Stotram that lists the 300 Divine Names of Goddess Lalitha or Goddess Parvathi Devi. The Lalitha Trishati Stotram features in the Brahmanda Purana as a conversation happening between Sage Agastya and Lord Hayagriva, the god for wisdom and an important avatar of Lord Vishnu.

The 300 names of Goddess Lalitha

Lalitha Trishati Stotram is believed to be the most secret of the stotras consisting of several yogic secrets concealed in it. The following are the 300 names of the Goddess Lalitha described in the Lalitha Trishati.
Already given earlier in Sanskrit.

How to Chant the Lalitha Trishati Stotram

You will have to follow specific procedures while chanting the Lalitha Trishati stotram.
•This stotra is very powerful, and so it is essential to be clean inside and outside.
•Do not chant Lalitha Trishati Stotram on the days when you have consumed Non-vegetarian food.
•Before chanting this stotram, garland the idol or portrait of the Goddess.
•Light a lamp and incense sticks before the Goddess.
•Prepare prasad or place some fruits as offerings to the Goddess.
•Start chanting the Lalitha Trishati stotram faithfully.
•After chanting each name, offer a flower to the Goddess as Archana (Pooja).
•Once you have chanted all the three hundred names, perform aarthi to the Goddess.
•Now you and your family members can consume the prasad.

Benefits of chanting Lalitha Trishati Stotram

One is believed to be bestowed with the following benefits by chanting the Lalitha Trishati Stotram

•Chanting the Lalith Trishati Stotram brings you the limitless grace of goddess Lalitha.
•Your health and money problems will be solved by chanting this stotram.
•Those who are unmarried will find a suitable life partner by chanting this stotram.
•The couple not blessed with progeny will have children.

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Ref: kamakoti.org

Sri Lalitha Trishati Stotra

Sakumkuma vilepanaa malikachumbi Kasturikaam,
Samanda hasitekshanaam Sashara Chaapa pashaamkushaam/
Asesha jana Mohinimaruna maalya bhushaambaraam,
Japaakusuma bhaasuraam Japavidhou smaredambikaam/

Nyasah: Asya Sri Lalita Trishathi Stotra Maha Mantrasya, Bhagavan Hayagreeva Rishih; Anushtup Chandah; Sri Lalita Maha Tripura Sundhari Devata, Ayim Bija- Klim Shaktih-Sou keelakam-Mama Chaturvidha Purushartha Siddhyardhey Japey Viniyogah Lamityaadabhiramganyaasa Karanyaasaah Kaaryaah Dhyaanam:

Ati Madhura Chaapa Hastaamaparimitaa moda baana Sowbhagyaam,
Arunaamatishaya Karunaamabhinava Kula Sundarim Vandey/

(My salutations to you Devi! You carry a Sacred Bow with Sugar Cane with countless arrows that bestow prosperity; indeed you are the embodiment of kindness and happiness with youthful beauty)

Kakaara Roopa Kalyani Kalyana Guna Shalini
Kalyana Shaila Nilaya Kamaniya Kalavathi
Kamalakshi Kalmashagni Karunamritha Sagara
Kadambha Kananavaasa Kadamba Kusuma Priya
Kandarpa Vidya Kandarpa Janakaapaanga Veekshanaa
Karpoora veetee Sourabhya Kallolitha Kakuptataa
Kali Dosha Haraa Kanja Lochanaa Kamra Vigrahaa
Karmadi Saakshini Karayatree Kamra Phala Pradha/

(Devi! You are the representation of the Alphabet ‘Ka’ that stands for Radiance which incidentally is the First Letter of the Pancha Dashi Maha Mantra viz. Ka Ye Ee La Hreem, Ha Sa Ka Ha La Hreem, Sakala Hreem; You are Kalyani or the Essence of Auspiciousness; with all characteristics of Goodness; mounted on the peak of virtue; you are the tasteful refinement and an abode of aesthetics; with alluring lotus-eyes; a proven destroyer of filthy sins; Karunaamrita Saagaraa or a nectar-like ocean of compassion; freely moving about celestial gardens of Kadamba trees as you would love to be adorned with the fragrant

Kadamba flowers like clean thoughts and deeds; You are the adorable Personification of Love and its total knowledge; as the Mother of Love, materialised Manmadha by your mere sight; Devi! You enjoy the juice of betel leaves with the taste of scented material and spread the whole Universe with joy; you destroy the evil effects of Kali Yuga; you protect the worlds with your lotus-eyed looks; you are possessed of a demeanour that binds every mind; you are the sole witness of every thought and deed prompting every one to perform actions and also decide on the outcome of all such actions.)

Ekaara Roopachaikaaksharainyekaakshraakrithih

Ethathaditya Nirdesyaa chaikaananda Chidaakrithih

Evamithyaagama bodhya chaika Bhakthi madarchidaa

Ekagra Chitta nirdhyathachaishanaa rahitadruta

Ela Sugandhi Chikura chainahkuta Vinasini

Eka Bhogaachaika Rasachaikaikaishwarya Pradayini

Ekaatha Pathra Samrajyapradha chaikaanta Poojitha

Edhamaana Prabhaachaijadanejajjagadeeswari

Eka Veeraadi Samsevyaachaika Prabhaava Shalini

(Devi! You are of the alphabet Form ‘Ea’ standing for Para Brahma or the Absolute Truth and that is the Second Letter of the ‘Pancha Dashaakshari’; this is also the Unique and Sacred Letter OM; indeed you are the image of each and every Letter and can not be decided as this or that Letter since you are the Epitome of Knowledge and Enlightenment; You are beyond the description that Scriptures could impart and could be possibly be realised only by single-minded devotion; you could be meditated with focussed determination and pure thought by total surrender and detachment ; Devi! Your hairs are of sweet flavours; you are the personification of pleasures and love rescinding all traces of sins and vices; you can bestow the greatest gift of ‘Ekaishwarya’; you can even grant the wish of becoming an Emperor of the Universe effortlessly; you can be overcome by worship in concentrated solitude; Jagadeshwari! You are the Outstanding Sourcer of Splendour and Energy worshipped by the most Valiant and the Resolute as you are the Eka Prabhaava Shalinya or the Unique Symbol of Magnificence!)

Eekaara Roopini Eesithri chepsitaarthaa pradayini

Eedrigithya Vinirdishya cheshvaratya Vidhayini

Eeshaanaadi Brahmamayi cheshatwaadyashta Siddhidha

Eekshithri Eekshana Srushtyanda Kotireeshwara Vallabha

Eeditha cheshwaraardhaanga Shareereshaadhi Devatha

Eeshwara Prerana Kari chesha Thandava Saakshini

Eeshwarothsanga Nilaya chetibaadhaa Vinasini

Eeha Virahitha chesha Shakthireeshat Smithaanana/

(You are the Third Letter Ee of the Alphabet symbolising Supreme Energy that mobilises the Universe; the motivation and drive of actions; the benevolent provider of the 'Eepsitarthaas'or desires irrespective of limitations or restrictions; in fact you make the devotees feel that they are of 'Ishvaratwa' by themselves! Devi! You are the Union of Pancha Devas viz. Brahma-Vishnu-Rudra-Ishwara-Sadaa Shiva; You are the Benefactor of Ashta Siddhis viz. Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Ishatwa and Vashitya; You are Eekshtri or the Cause and Observer; by your mere looks are created crores of Beings; the Sacred Scriptures are not tired of your grandeur; Eshwara Vallabha! Eswaraartha Sharirini! Eshwaraadhi Devata! Eshwara Prerana kari! Eshwara Tandava Saakshini or the Distinctive Spectator of Shiva's Cosmic Dance; the Exclusive Seater on Shiva's lap; Devi! You are the Singular Power that could terminate all kinds of catastrophes; you are desireless as no aspiration is beyond you; the Supreme Shakti within Eshwara; and of the Supreme Countenance of magnetic smiles!

Lakaara Roopa Lalitha Lakshmi Vani Nishevitha

Laakhini Lalana Roopa Lasadh Dharadima Paatala

Lalanthika Lasadhphaalaa Lalata Nayanaarchita

Lakshanojjwala Divyangi Laksha Kodyanda Nayika

Lakshyartha Lakshanaagamya Labdhakama Lathathanuh

Lalaamarajadalika Lamba Muktha Lathanchitha

Lambodara Prasurlabhyaa Lajjaadhyaa Laya Varjitha

(Lalita Devi! You are of the Form of the Letter La connoting upsurge of Mental Calibre or sagacity being the fourth Letter of the Pancha Dashaakshari Mantra; Lalita or the Emblem of Softness and Simplicity of a Mother to a Child; served by Lakshmi the Symbol of Prosperity and Vani the Insignia of Learning; You are Laakhini or of easy access; Laalana Rupa or of the feminine quality of nurturing; of the delicious tenderness of an opened pomegranate and of a lustrous forehead embellished with a red dot of Tilaka; Devi! You are venerated by Parameshwara who has a third eye on his Lalaata; you are splendid with excellence as the Utmost Sovereign of Lakhs and Crores of Universes; the Lakshyaartha or the Inner Connotation and Lakshyagamya or the Ultimate Destination to reach; Labhda Kaama or the

Fulfilment of Desires; Lataatanu or of a supple physique over which creepers tend to crawl; Devi! You are adorned with red Tilaka on the forehead and with long chains of pearls; indeed you are attainable with pure commitment though! Ganeshwara Mataa! You shy away from the unworthy; and as the Everlasting One you are immune from Pralayas or the Great Annihilations).

Hreemkaara Roopa Hreemkaara Nilaya Hreem Pada Priya

Hreemkaara Beejaa Hreemkaara Mantra Hreemkaara Lakshana

Hreemkara Japa Supreetha Hreemathih Hreemvibhushana

Hreem Shila Hreem Padaaraadhya Hreem Garbha Hreem Padaabhidha

Hreemkara Vaachya Hreemkara Poojya Hreemkara Peethigaa

Hreemkara Vedya Hreemkara Chinthya Hreem Hreem Shareerini

(Devi! You are the Hreemkaara Shakti symbolising Power and Authority being the Fifth Letter of the Alphabets and the Heem Mantra of Pancha Dashaakshari; You reside in the Hreem Shabda as you are highly fascinated with it; you are the latent implication of the Mantra which is typically of your own; you readily get invoked by the ‘brand’ and be responsive to its recitation; indeed your are Hreemati or heart-mind-Soul; Hreem Vibhushana ot its Ornament; Hreem Sheela or possessive of the features of Brahma-Vishnu-Maheshwara; You are easily accessible by the worship of the word Hreem; You are the Vachya or the Meaning; the Pujya or the worshippable; the Peethika or the basis; the Vedya or the realisable; the Chintya or the conduit of meditation; Hreem or the Provider of Fulfilment; Hreem Sharirini or of Hreem as your Physique; Devi! You indeed are the byword of Hreem!

Hakara Roopa Haladhrith Poojitha Harinekshana

Harapriya Haraaraadhya Hari Brahmendravanditha

Haya Rudhaa Sevithanghrir Hayamedha Samarchita

Haryaksha Vahanaa Hamsa Vahanaa Hatha Danava

Hathyadi Papa Samani Haridashwaadi Sewitha

Hasthi Kumbhothunga Kucha Hasthi Kritthi Priyaangana

Haridra Kumkumaa Digdhaa Haryaswadya Amaraaarchidha

Harikesha Sakhi Hadhi Vidya Halaa Madaalasa

(Devi! You are of Ha kaara Rupa or of the sixth Letter of Alphabet signifying Courage and Intrepidity for the demolition of Shatru Sena or of the Armies of Antagonists; recitation of the Hakaara of Panchadasakshari Mantra is stated to overcome enemies from within and without; You are worshipped by Balarama who had the reputation of carrying a Plough to assert his prowess in battles; Harinekshana or of the attractiveness of deer's looks; Harapriya or the darling of Maha Deva; you are worshipped by Shiva and saluted reverentially by Vishnu-Brahma-and Indras ; the entire cavalry mounted on horses perform sincere pujas to secure victories; the Performers of Ashmamedha Yagnas seek your benevolence to obtain their desires; Durga Devi who mounts on Lions too beseeches your grace; Saraswati who rides a Swan implores your assistance; Devas who kill Danavas beg of your kindness; Being merciful you mitigate the severity of even sins like murders; Indra who rides green horses is ever reverential to you; those feminine Shaktis whose breasts are as elevated as elephant heads crave your indulgence and venerate you; You are the beloved of Lord Shiva who likes to be clad with Gaja Charma or Elephant Skin as he granted the dying wish of Gajasura whom he sent to Kailasha; Lalita! Your brilliant body is smeared with haridra-kumkuma powder pastes (turmeric and saffron); Indra and Amaras are never tired of worship as you are their constant Saviour; Hariksha Sakhi or the Companion of Shiva with green tresses; Devi! You are the Symbol of Haadi Vidya viz. Ha-Sa-Ka-La-Hrim--Ha-Sa-Ka-Ha-La-Hrim--Sa-Ka-La-Hrim; You are intoxicated with the grape juice of the Ocean of wine!)

Sakaara Roopa Sarvagjna Sarveshi Sarva Mangala

Sarva Karthri Sarva Dharthri Sarva Hanthri Sanathani

Sarvaanavadya Sarvanga Sundari Sarva Saakshini

Sarvaatmika Sarva Sowkhya Daatri Sarva Vimohini

Sarvaadhara Sarvagatha Sarvaavaguna Varjitha

Sarvaaruna Sarva Maatha Sarva Bhushana Bhushitha/

(The Sixth Letter of Alphabet 'Sa' as also the Sixth Letter of Panchadashaakshari embodies Affluence and Contentment; Devi! You are the Omniscient; Omni-Potent; the Form of Auspiciousness; Sarva Kartri or the Performer of all the Deeds; Sarva Dhatri or the One who is the fulcrum of all the Beings and again Sarva Hantri or the Destroyer of Everything; the Sanaatani or the Ageless, Originless and the Everlasting; the Spotless; the Sarvaanga Sundari; the Singular Witness of the Happenings; the all Pervasive Super-Soul; the Provider of Happiness to one and all; the Spell-Binder; the Foundation of Every Entity; the Omni-Present; Devoid of all Shortcomings; the ever fresh beginning like the emerging Sun's crimson on the horizon; the Mother of all and everything; and the finality of Ornamentation as you are the Supreme Embellishment yourself!)

Kakaararthaa Kaala Hanthri Kameshi Kamithartha Daa

Kama Sanjivani Kalya Kathina Sthana Mandala

Kara Bhoruh Kalaa Nadha Mukhi Kacha Jitambudaa

Kataakshasyandi Karuna Kapaali Pranan Nayika

Karunya Vigrahaa Kanthaa Kanthi Dhootha Japavalih

Kalalaapaa Kambhu Kanthi Kara Nirjitha Pallavaa

Kalpavalli Sama Bhuja Kasthuree Thilakojjwalaa/

(The Eighth Letter of Alphabet ‘Ka’ stands for Illumination and Perception being the eighth Shabda of the Pancha Dashaakshari Mantra of Lalita Devi; You are Kaala Hantri or the Terminator of the Terminator or the Concluder of the Time-Cycle at the time of the Great Annihilation; Kameshi! You govern hopes and aspirations; you also fulfil the wishes; indeed you revived Kaama the Deity of Love from his end from a heap of ash burnt from Shiva’s Third Eye; you are the Originator, Adroiter and Bestower of all the Fine Arts; the Possessor of firm and hard breasts and of robust thighs like those of an elephant trunk; of a charming countenance like the full moon; with hair like dark and thick clouds; of compassionate looks ready to ignore the blemishes of Beings; Devi! You are the consort of Kapaali; the Embodiment of Benevolence; Kantaa or the Flagship of Femininity; far more shimmering than the best of flowers; with punctuated style of conversation; with a conch-like neck and hands of gentleness like soft flower-buds; your arms are charming and thin like Kalpa Valli creepers; Lalita! Your forehead is embellished with Kasturi Tilaka or the thin spot of musk.)

Hakaaraarthaa Hamsa Gatirhaatakaabharanojjwalaa

Haarahaari kuchaabhoga Haakini Halya Varjitha

Harithpathi Samaaraadhyaa Hathaathkaara Hathaasura

Harsha Pradaa Havirbhoktri Haarda Santhama Saapahaa

Halleehaalasya Santhushta Hamsa Mantrartha Rupini

Hanopaadaana Nirmuktha Harshini Hari Sodari

Haahaa Hoohoo Mukha Sthutya Hani Vriddhi Vivarjitha

Hayyangavina Hridaya Harikopaarunamshukaa/

(The Letter ‘Hakaara’ signifies Wealth and Gallantry being the ninth Letter of Pancha Dashaakshari; Devi! You are a Hamsa Gamana or of a Swan’s Pace; adorned with golden ornaments; your jewellery on the chest does indeed allure Shiva; you are Hakini or the One who snaps servitudes to usher freedom literally as also of the chains of Samsara; you refrain from the evil thoughts and deeds; you are adored by the Ashta Dikpalakas viz. Indra, Agni, Yama, Nirruti, Vaayu, Varuna, Kubera and Ishaana; you killed Asuras instantly and suddenly by your bravery; acclaimed as the Source of Bliss; you relish the dance of maidens ; you

have unparalleled expertise in Hamsa Mantra and the regulation of Pranayama; you are devoid of desires but distributes happiness and contentment; the sister of Hari; Gandharvas praise you on your face as Haahaa Hoohu; you are far above the features of growth, decay or death; on witnessing the tribulations of various Beings, your heart melts like butter but on getting angry your visage turns red.

Lakaararthaa Latha Poojya Laya Sthithudbhaveswari

Lasya Darshana Santhushta Labhaalaabha Vivarjitha

Langhyetharaagjnaa Lavanya Shalini Laghu Siddhida

LaakshaarasaSavarnaabha Lakshmanagraja Poojitha

Labhyetara Labdha Bhakthi Sulabha Langalaayudhaa

Lagna Chaamara Hastha Shri Sharada Parivijitha

Lajjaapada Samaraadhya Lampata Lakuleshwari

Labdha Maanaa Labdha Rasaa Labdha Sampath Samunnatih/

(Devi! The Tenth Letter ‘La’of the Alphabet' is also the Tenth of the Pancha Dasaakshari is indicative of ‘Karma’ or the result of the deeds of one’s past. You are esteemed and worshipped by the womanhood of chastity; the Supreme of the Universe in all the stages of Birth, Growth and Destruction alike; witnessing the joyous dance of women gives you immense pleasure; You are far above the considerations of profits and losses; Mother, your instructions are always carried out and never questioned and indeed none whosoever dared to ask you questions! You are matchless in elegance and poise; you give away Siddhis with least devotion and reverence; you shower kindness with minimal efforts like melting gold is sealed in wax; Lord Shri Rama the incarnation of Vishnu performed regular poojas to you to bestow the capacity to uproot Adharma; you save persons regardless of their deeds and fruits; you are very easily won over with selfless devotion; sometimes you carry plough as a weapon like Adi Sesha to punish the vicious; Lakshmi and Sharada serve you with ‘Chaamara’ as a hand fan; you make exceptions to Principles of your own making some times to save situations; Devi! Several Groups of persons from varied backgrounds are unanimous in their unity in devotion to you albeit in the methodologies of their worship; you are venerated by one and all as you are the Finality of Happiness and Prosperity.)

Hrinkaarini Hrinkaraadi Hrim Madhya Hrim Shikhamanih

Hrimkaara Kundaagni Shikha Hrimkaara Shashi Chandrika

Hrimkaara Bhaskara Ruchir hrimkaraamboda Chanchalaa

Hrimkara Kandam Kuritaa Hrimkaaraika Paraayanaa

Hrimkara Deerghika Hamsi Hrimkarodyana Kekini

Hrimkaraaranya Harini Hrimkaaraavaala Vallari

Hrimkara Panjara Suki Hrimkarangana Deepika

Hrimkara Kandaraa Simhi Hrimkaraambhuja Bhringika

Hrimkara Sumano Maadhvi Hrimkaara Tharu Manjari

(Devi! You are the Emblem of the Eleventh Letter of the Pancha Dashaakshari Mantra Hreemkara denoting All-Pervasiveness of the Supreme Shakti; Hrimkaaraadi signifies Hrim and Om Mantraas; Hrim Madhya means the Cause of Universal Existence and yourself; Hrim Shikhamani or you wear Hrim on your head; you are the Agni Kunda and Agni Shikha named Hrimkaara; You are the life-providing rays of Moonshine which too is called Hrim; you are the heat and dazzle generated by Surya Deva which is named Hrim; it is the lightning of black clouds and yourself which is called Hrim; it is yourself and the germination of tuber from a seed which is Hrim; you are the Reciter of Hrim as you trust and depend on it; it is the Hamsa / Swan moving freely in a Sarovara is called Hrim; the Peacock dancing with gay abandon in a garden is called Hrim; the deer enjoying its playful jumps in a forest is known as Hrim; you as the climber from a flower bed is Hrim; the green parrot in a cage is Hrim; the deepika or the light kept in a court yard is Hrim; a lion resting in a mountain cave is Hrim; Devi! Even an insect which is yourself hovering around a lotus in water is Hrim; the honey in a flower which too is of your own Form is Hrim; a cluster of flowers that appears on a tree is also called Hrim!

Sakaraakhya Samarasaa Sakalaagama Samstutaa

Sarva Vedantha Tatparya Bhoomi Sad Asada Asraya

Sakhala Satchidananda Saadhya Sadgathi Dayini

Sanakadi Muni Dhyeya Sada Shiva Kutumbini

Sakaladhishtaana Roopa Sathya Roopa Samaa Krithih

Sarva Prapancha Nirmathri Samanadhika Varjitha

Sarvothunga Sangahina Saguna Sakaleshtadaa/

(Devi! You are the Twelfth Form of the Alphabet ‘Sa’which is also the twelfth Letter of the Panchadasakshari Mantra indicating Gunaateeta Shakti or the Power of Featurelessness. You are the underlying energy that is all-pervasive all over in the Universe; commended by all the Scriptures in a single tone; you are the Singular Abode where the Essence of Vedantas is manifested; that indeed is the Place where Truth and Illusion are clearly distinguished; you are the Finality where you are in your Full Form of Sacchidananda or the Union of Truth-Awakening-Bliss; yet, you are not in imagination but possible of Realisation;

you bestow the blessing of Sadgati or the Path for Realisation; Maha Munis like Sanaka had meditated and achieved you; as the counterpart of Maha Deva you belong to the Totality; the Merger Point of all kinds of Faiths and Institutions of worships; You are the Substance of Truth and Impartial in the true sense; you have materialised the Prapancha; you are the matchless; you are the Supreme; you have no features; you have no attachments; and indeed you are the Greatest Provider of what one wishes and deserves!)

Kakaarini Kavya Lola Kameshwara Manohara

Kameswara Prananaadi Kamesotsanga Vasini

Kameshawara Alingatangi Kameshwara Sukha Pradha

Kameshwara Pranayini Kameshwara Vilasini

Kameshwara Tapasiddhi Kameshwara Manah Priya

Kameshwara Prananadhaa Kameshwara Vimohini

Kameshwara Brahma Vidya Kameshwara Griheswari

Kameshwaraahladhakari Kameshwara Maheswari

Kameshwari Kama Koti Nilaya Kaankshithartadaa/

(Kakaarini or the Thirteenth Letter of Alphabet ‘Ka’ denoting Fulfillment and also the Thirteenth Letter of the Panchadasakshari Mantra; Devi! You derive immense pleasure as you are acclaimed in ‘Kavyaas’ or Spiritual Texts; you are the enticer of Maha Deva’s thoughts; the true reflector of Kameshwara’s thoughts and dispositions; you are always present in his blissful company; in fact you are in the physical union of Kameshwara; providing happiness to Kameshwara as his heart’s throb and pulse-watcher; indeed you are the fruit of Kameshwara’s ‘Tapasshakti’; you are his dearest; Life’s Master; and Mesmeriser; you are the Brahma Vidya that enables you to reach the destination of Kameswara; you reside in the Abode of Kameshwara which is truly the Universe in totality! You gladden Kameshwara as Maheshwari of Kameshwara; as Kameshwari, you are the alternative Form of Kameshwara; you are Kamakoti Nilaya fulfilling all kinds of ‘Kaamaas’or desires.)

Lakarini Labdha Roopa Labhdhadhir Labhdha Vanchitha

Labhdha Paapa Manodoora Labhdha Ahankara Durgama

Labhdha Shakthi Labhdha Deha Labdha Iswarya Samunnathi

Labhdha Vriddhi Labhdha Leela Labhdha Youvana Shalini

Labhdaatishyaya Sarvaangaa Soundarya Labhdha Vibhrama

Labhdha Ragaa Labhdha Gati Labhdha Nanaagama Sthithih

Labhdha Bhoga Labhdha Sukhaa Labhdha Harshaabhi Pujita/

(Lakaarini Devi! You are the Alphabet Letter ‘La’, the Fourteenth word of the Panchadasakshari Mantra signifying ‘Prapti’ or the Deservedness or Merit; you are the Swarupa of Fulfilment; achievable by Jnaana; the Provider of desires; distanced from Sinners; impossible of achievement by egomaniacs; the giver of powers to those whom you will; and the bestower of Affluence whom you select; Devi! You are infinite and there is nothing more that you could accomplish; you are spirited and bouncy at your own volition; you are youthful forever; you are the Epitome of Beauty as you prefer; you get the Universe surprised as per your discretion; you have fulfilled all that you decided; you have secured an illustrious husband as per your option; you direct the Scriptures at your command; you enjoy for the sake of yourself and experience the highest mark of fulfilment)

Hrimkara Moorthirhrimkaara Soudha Shringa Kaphotika

Hrimkara Dughabdhi Sudha Hrimkara Kamalendira

Hrimkara Mani Deeparchi Hrimkara Tharusharika

Hrimkara Petikaa Manirhrimkaradarsha Bimbikha

Hrinkara Koshaasilatha Hrimkara Sthana Narthaki

Hrimkara Shuktikaa Mukthaamanirhrimkara Bodhitha

Hrimkaramaya Souvarna Stambha Vidruma Puthrika

Hrimkara Vedhoupanishad Hrimkaraadhwara Dakshina

Hrimkara Nandaanarama Nava Kalpaka Vallari

Hrimkara Himavath Ganga Hrimkaraarnava Kousthubha

Hrimkara Mantra Sarwaswaa Hrimkarapara Sowkhyada/

(Hrimkaara Murti! You are the characterisation of Hrim the final and fifteenth Letter of Devi Panchadasakshari Mantra indicative of Paripurnata or Fullness; You are comparable to a Dove representing Peace and Tranquility atop the Palace called Hrim; the ‘Amrit’churned from the Ocean of Milk named as Hrim; the Lakshmi Swarupa seated comfortably on the surface of a Lotus flower as designated by the Mantra of Hrim; the lustrous ‘Mani Deepa’ dispelling darkness around is called Hrim; the singing bird sitting pretty on a lofty tree is called Hrim; the charming ‘Mani’ kept secure in a box is called Hrim; the reflection of an Image in a mirror is called Hrim; the sharp sword encased in a sheath is called Hrim; a vibrant danseuse in action on a broad stage to a mellifluous musical note is called Hrim; a pearl in an oyster shell is called Hrim; Devi! The process of Instruction to devotees about the

meaning of the Scriptures is called Hrim; the precious Murti decorated on golden pillars is Hrim; the Upanishads arranged on top of Vedas is called Hrim; the Dakshina tipped to a Dwarapalaka is also known as Hrim; the ever climbing creeper from a plant bed in a garden is called Hrim; the River of Ganges on the Himalayan Mountain Range is designated as Hrim; the invaluable Koustubha thrown up from by the waves from the depths of an Ocean is called Hrim; the Totality of Mantras materialised in the Universe is summarised as Hrim; and the maximum Fund of Happiness collected from all over in the Universe too is called Hrim!)

[PanchaDasi Maha Mantra :

Ka- Ea- Ee-La-Hreem, Ha Sa Ka Ha La Hreem, Sa-Ka-La-Hreem]

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Ref: bhakti.in

Lalitha Trishati Stotram

Srividya Sadhana

Though the Gods Vishnu, Shiva and Brhama (called the Trimuthi) are the most important Gods in Hinduism, there is a very large school of thought which gives primacy to the Shakthi (literally the strength) which is the female aspect controlling even these gods. The followers of Shakthi cult were called Shakteyas. Among this group rose a peculiar group of sages who were called Tantrics. They believed in Shakthi only and worshipped her using a strange method which was not usual for example worshipping a virgin, doing yoga sitting on a corpse and so on. They preferred acts rather than words mostly. To them the names of the Goddess had some divine meaning, which would give them supernatural powers. They also believed in animal and even human sacrifice. From them rose voluminous religious literature dedicated to Shakthi .In these books sounds were considered extremely important. Chanting each sound was believed to result in different powers or benefits. The most important ancient books that they followed were the Devi Bhagavatam (The story of Devi), Devi Mahatmyam (from Markandeya purana), Lalitha Sahasranama and Lalitha Trishathi.(both from Brahmanda purana)

These are contained in the chapter called Lalithopakyanam (The essay on Lalitha). This entire chapter is in the form of conversation between Hayagreeva (an avatara of Vishnu with a horse head) and Agasthya, who is one of the important saptha rishis. Agasthya is also the saint who is supposed to have originated the Tamil language by writing its first book of grammar. He was married to Lopamudra. It is believed she became the holy river Kaveri that made South India fertile.

Among the stotras in this chapter are the Lalitha Sahasranamam (the thousand names of Lalitha) and Lalitha Trishathi (the Lalitha three hundred.) Lalitha is the name of the goddess meaning, she who can be easily attained or She who is simplicity personified. Adi Shankara has written a bhashyam (explanatory text to Lalitha Sahasra namam.). He also has

contributed to Shakteya literature by writing a book called Soundarya Lahari (literally –waves of beauty).

In the Lalithopakyanam chapter, Hayagreeva teaches Agasthya the famous Lalitha sahasranamam. But Agasthya does not get satisfied because he feels that his teacher has not taught him one another important stotra. Hayagreeva hesitates because that one stotra is extremely secret. Then Lalitha herself appears before Hayagreeva and asks him to teach Agasthya, the most secret of the stotras called Lalitha Trishati. She also tells him that this is the Sarva Poorthikara stotra meaning “that stotra which completes everything.” Then Hayagreeva thanks his disciple for giving him an opportunity of seeing the Goddess Lalitha herself and teaches him The Lalitha Trishati stotra.

This stotra recounts the 300 names of the goddess. Twenty names each start from each of the fifteen letters which form the Panchadasakshari mantra (the 15 letter manthra). This mantra is
Ka- aa-ee-la-hrim
Ha –sa-ka-ha-la-hrim
Sa-ka-la-hrim

The first five letters (vaag bhava Koota) given in the first line originate from the Mooladhara (Literally basic support or the support which is the root) which is situated below the vertebral column. This is supposed to house the baser instincts in man. This manthra (entire first line) is supposed to rise from Mooladhara like the fire in time of deluge and touch the anahatham (the basis for food)

The second six letters (Kama raja koota) start from the anahatham with the power and brilliance of billions of sun and touch the Agna chakra(Literally the wheel of command).

The last four letters (Shakthi koota) starts from the Ajna chakra like the soothing light of billions of moon and touch the Lalata Madhya(The centre of the forehead). This series of sounds is supposed to start from the baser instincts (Compared to a coiled serpent sleeping in The Mooladhara) lights one by one the Stomach , the chest and travels through the Sushumna Nadi and blossoms the unopened bud of the Lotus with thousand petals in the brain. Once this is opened the Yogis believe that there is no knowledge in earth and heaven that you did not know.

Each line of the Panchadasakshari mantra is considered equivalent to one Gayatri.
Because of this the chanting of Lalitha Trishati is supposed to lead to great benefits to the Sadhaka. It is supposed to give him all that is needed.

Mantra

Already given in Sanskrit.

Phala Sruthi

After teaching him the Lalitha Trishati stotra sage Hayagreeva told Agasthya that out of the 15 letters of Panchadasakshari Manthra the letters Ka(thrice repeated) and Ha(twice repeated) are the letters indicating Shiva ., Hrim (thrice repeated) is a letter indicating Shiva and Shakthi as well as the Trimurthis and the rest of the seven letters are the letters indicating Shakthi. Then Hayagreeva explains to Agasthya the formation of Srichakra. He also tells him that:-
1.Just by one repetition of the Lalitha Trishathi stotra , the mind becomes full of contentment and peace.
2.All that can be attained by Thantra can be attained by chanting of this great stotra
3.Without any desire ,if a devotee chants these, the Goddess would judge what he wants and give him all those.
4.People without devotion and honesty should never chant this because then negative effects will result.

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YouTube Videos

Lalitha Trishati Stotram - sung by Bombay Sisters (9 min):

https://youtu.be/XsD7bjZkAN4?si=qJ6IZNUEmF7mV5k5

Lalitha Trishati Stotram - sung by Bangalore Sisters (17min):

https://youtu.be/L0VcX7XQAhg?si=rvmn8bP2gip9bd5F

Lalitha Trishati and other Devi stotras- Telugu - by Bombay Sisters (55 min):

https://youtu.be/_927V3Zvvns?si=v0jIiMY0BFf6DmeT

Lalitha Trishati Stotram - Challakere brothers & Kum. Sh reeraksha Sreenivasan - (13 min):

https://youtu.be/HHNV9sLs4ns?si=SPtRgOforsrCgnT1

Lalitha Trishati Stotram 1- Bhaskara Ashram (1 hr 7 min):

https://www.youtube.com/live/hSUZr0WUy3g?si=EAv5uKltsbLG4BKP

Lalitha Trishati Stotram 2 - Bhaskara Ashram (1 hr 2 min):

https://www.youtube.com/live/KdlsRlwewDY?si=vDljA1ujpNauHy1l

Lalitha Trishathi Namavali (16 min):

https://youtu.be/bzvlullyo4A?si=i3twbD38aZRY5Ro_

Lalitha Trishati Stotram- Telugu - by Usha Raj (31 min):

https://youtu.be/-ZtRKEhxYTs?si=s-8jYDa4VDfulCYB

Lalitha Trishati Stotram- by Kavalam Srikumar (18 min):

https://youtu.be/sZE0qGxlC78?si=gG2GRcQPZX2tWc-4

Lalitha Trishati - by Brahmasri Vaddiparti Padmakar Garu (12 min):

https://youtu.be/FS-o_aSJRd0?si=RrgUMQygdJ9-AAp9

***

ॐ सह नाऽवतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्विनावधीतमस्तु मा विद्विषावहै ॥ **(3)**
ॐ शान्तिः शान्तिः शान्तिः ॥ **(3)**

Sri Lalitha Ashtottara Shata Namavali

Sri Lalitha Ashtottara Shata Namavali

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Sri Lalitha Ashtottara Shata Namavali

Ref: vignanam.org

ललिता अष्टोत्तर शत नामावलि

ध्यानश्लोकः

सिन्धूरारुणविग्रहां त्रिनयनां माणिक्यमौलिस्फुर-
तारानायकशेखरां स्मितमुखी मापीनवक्षोरुहाम् ।
पाणिभ्यामलिपूर्णरत्नचषकं रक्तोत्पलं बिभ्रतीं
सौम्यां रत्नघटस्थरक्तचरणां ध्यायेत्परामम्बिकाम् ॥

Ashtottara Shata Namavali

ॐ ऐं ह्रीं श्रीं रजताचल शृङ्गाग्र मध्यस्थायै नमोनमः
ॐ ऐं ह्रीं श्रीं हिमाचल महावंश पावनायै नमोनमः
ॐ ऐं ह्रीं श्रीं शङ्करार्धाङ्ग सौन्दर्य शरीरायै नमोनमः
ॐ ऐं ह्रीं श्रीं लसन्मरकत स्वच्छविग्रहायै नमोनमः
ॐ ऐं ह्रीं श्रीं महातिशय सौन्दर्य लावण्यायै नमोनमः
ॐ ऐं ह्रीं श्रीं शशाङ्कशेखर प्राणवल्लभायै नमोनमः
ॐ ऐं ह्रीं श्रीं सदा पञ्चदशात्मैक्य स्वरूपायै नमोनमः
ॐ ऐं ह्रीं श्रीं वज्रमाणिक्य कटक किरीटायै नमोनमः
ॐ ऐं ह्रीं श्रीं कस्तूरी तिलकोल्लासित निटलायै नमोनमः
ॐ ऐं ह्रीं श्रीं भस्मरेखाङ्कित लसन्मस्तकायै नमोनमः (10)

ॐ ऐं ह्रीं श्रीं विकचाम्भोरुहदल लोचनायै नमोनमः
ॐ ऐं ह्रीं श्रीं शरच्चाम्पेय पुष्पाभ नासिकायै नमोनमः
ॐ ऐं ह्रीं श्रीं लसत्काञ्चन ताटङ्क युगलायै नमोनमः
ॐ ऐं ह्रीं श्रीं मणिदर्पण सङ्काश कपोलायै नमोनमः
ॐ ऐं ह्रीं श्रीं ताम्बूलपूरितस्मेर वदनायै नमोनमः
ॐ ऐं ह्रीं श्रीं सुपक्वदाडिमीबीज वदनायै नमोनमः
ॐ ऐं ह्रीं श्रीं कम्बुपूग समच्छाय कन्धरायै नमोनमः
ॐ ऐं ह्रीं श्रीं स्थूलमुक्ताफलोदार सुहारायै नमोनमः
ॐ ऐं ह्रीं श्रीं गिरीशबद्दमाङ्गल्य मङ्गलायै नमोनमः
ॐ ऐं ह्रीं श्रीं पद्मपाशाङ्कुश लसत्कराब्जायै नमोनमः (20)

ॐ ऐं ह्रीं श्रीं पद्मकैरव मन्दार सुमालिन्यै नमोनमः
ॐ ऐं ह्रीं श्रीं सुवर्ण कुम्भयुग्माभ सुकुचायै नमोनमः
ॐ ऐं ह्रीं श्रीं रमणीयचतुर्बाहु संयुक्तायै नमोनमः
ॐ ऐं ह्रीं श्रीं कनकाङ्गद केयूर भूषितायै नमोनमः
ॐ ऐं ह्रीं श्रीं बृहत्सौवर्ण सौन्दर्य वसनायै नमोनमः
ॐ ऐं ह्रीं श्रीं बृहन्नितम्ब विलसज्जघनायै नमोनमः
ॐ ऐं ह्रीं श्रीं सौभाग्यजात शृङ्गार मध्यमायै नमोनमः
ॐ ऐं ह्रीं श्रीं दिव्यभूषण सन्दोह रञ्जितायै नमोनमः
ॐ ऐं ह्रीं श्रीं पारिजात गुणाधिक्य पदाब्जायै नमोनमः
ॐ ऐं ह्रीं श्रीं सुपद्मराग सङ्काश चरणायै नमोनमः (30)

ॐ ऐं ह्रीं श्रीं कामकोटि महापद्म पीठस्थायै नमोनमः
ॐ ऐं ह्रीं श्रीं श्रीकण्ठनेत्र कुमुद चन्द्रिकायै नमोनमः
ॐ ऐं ह्रीं श्रीं सचामर रमावाणी वीजितायै नमोनमः
ॐ ऐं ह्रीं श्रीं भक्त रक्षण दाक्षिण्य कटाक्षायै नमोनमः
ॐ ऐं ह्रीं श्रीं भूतेशालिङ्गनोद्भूत पुलकाङ्ग्यै नमोनमः
ॐ ऐं ह्रीं श्रीं अनङ्ग जनकापाङ्ग वीक्षणायै नमोनमः
ॐ ऐं ह्रीं श्रीं ब्रह्मोपेन्द्र शिरोरत्न रञ्जितायै नमोनमः
ॐ ऐं ह्रीं श्रीं शचीमुख्यामरवधू सेवितायै नमोनमः
ॐ ऐं ह्रीं श्रीं लीलाकल्पित ब्रह्माण्डमण्डलायै नमोनमः
ॐ ऐं ह्रीं श्रीं अमृतादि महाशक्ति संवृतायै नमोनमः (40)

ॐ ऐं ह्रीं श्रीं एकातपत्र साम्राज्यदायिकायै नमोनमः
ॐ ऐं ह्रीं श्रीं सनकादि समाराध्य पादुकायै नमोनमः
ॐ ऐं ह्रीं श्रीं देवर्षिभिः स्तूयमान वैभवायै नमोनमः
ॐ ऐं ह्रीं श्रीं कलशोद्भव दुर्वास पूजितायै नमोनमः
ॐ ऐं ह्रीं श्रीं मत्तेभवक्त्र षड्वक्त्र वत्सलायै नमोनमः
ॐ ऐं ह्रीं श्रीं चक्रराज महामन्त्र मध्यवर्यै नमोनमः
ॐ ऐं ह्रीं श्रीं चिदग्निकुण्डसम्भूत सुदेहायै नमोनमः
ॐ ऐं ह्रीं श्रीं शशाङ्कखण्डसंयुक्त मकुटायै नमोनमः
ॐ ऐं ह्रीं श्रीं मत्तहंसवधू मन्दगमनायै नमोनमः
ॐ ऐं ह्रीं श्रीं वन्दारु जनसन्दोह वन्दितायै नमोनमः (50)

ॐ ऐं ह्रीं श्रीं अन्तर्मुख जनानन्द फलदायै नमोनमः
ॐ ऐं ह्रीं श्रीं पतिव्रताङ्गनाभीष्ट फलदायै नमोनमः
ॐ ऐं ह्रीं श्रीं अव्याजकरुणापूरपूरितायै नमोनमः

ॐ ऐं ह्रीं श्रीं नितान्त सच्चिदानन्द संयुक्तायै नमोनमः
ॐ ऐं ह्रीं श्रीं सहस्रसूर्य संयुक्त प्रकाशायै नमोनमः
ॐ ऐं ह्रीं श्रीं रत्नचिन्तामणि गृहमध्यस्थायै नमोनमः
ॐ ऐं ह्रीं श्रीं हानिवृद्धि गुणाधिक्य रहितायै नमोनमः
ॐ ऐं ह्रीं श्रीं महापद्माटवीमध्य निवासायै नमोनमः
ॐ ऐं ह्रीं श्रीं जाग्रत् स्वप्न सुषुप्तीनां साक्षिभूत्यै नमोनमः
ॐ ऐं ह्रीं श्रीं महापापौघतापानां विनाशिन्यै नमोनमः (60)

ॐ ऐं ह्रीं श्रीं दुष्टभीति महाभीति भञ्जनायै नमोनमः
ॐ ऐं ह्रीं श्रीं समस्त देवदनुज प्रेरकायै नमोनमः
ॐ ऐं ह्रीं श्रीं समस्त हृदयाम्भोज निलयायै नमोनमः
ॐ ऐं ह्रीं श्रीं अनाहत महापद्म मन्दिरायै नमोनमः
ॐ ऐं ह्रीं श्रीं सहस्रार सरोजात वासितायै नमोनमः
ॐ ऐं ह्रीं श्रीं पुनरावृत्तिरहित पुरस्थायै नमोनमः
ॐ ऐं ह्रीं श्रीं वाणी गायत्री सावित्री सन्नुतायै नमोनमः
ॐ ऐं ह्रीं श्रीं रमाभूमिसुताराध्य पदाब्जायै नमोनमः
ॐ ऐं ह्रीं श्रीं लोपामुद्रार्चित श्रीमच्चरणायै नमोनमः
ॐ ऐं ह्रीं श्रीं सहस्ररति सौन्दर्य शरीरायै नमोनमः (70)

ॐ ऐं ह्रीं श्रीं भावनामात्र सन्तुष्ट हृदयायै नमोनमः
ॐ ऐं ह्रीं श्रीं सत्यसम्पूर्ण विज्ञान सिद्धिदायै नमोनमः
ॐ ऐं ह्रीं श्रीं श्रीलोचन कृतोल्लास फलदायै नमोनमः
ॐ ऐं ह्रीं श्रीं श्रीसुधाब्धि मणिद्वीप मध्यगायै नमोनमः
ॐ ऐं ह्रीं श्रीं दक्षाध्वर विनिर्भेद साधनायै नमोनमः
ॐ ऐं ह्रीं श्रीं श्रीनाथ सोदरीभूत शोभितायै नमोनमः
ॐ ऐं ह्रीं श्रीं चन्द्रशेखर भक्तार्ति भञ्जनायै नमोनमः
ॐ ऐं ह्रीं श्रीं सर्वोपाधि विनिर्मुक्त चैतन्यायै नमोनमः
ॐ ऐं ह्रीं श्रीं नामपारायणाभीष्ट फलदायै नमोनमः
ॐ ऐं ह्रीं श्रीं सृष्टि स्थिति तिरोधान सङ्कल्पायै नमोनमः (800)

ॐ ऐं ह्रीं श्रीं श्रीषोडशाक्षरी मन्त्र मध्यगायै नमोनमः
ॐ ऐं ह्रीं श्रीं अनाद्यन्त स्वयम्भूत दिव्यमूर्त्यै नमोनमः
ॐ ऐं ह्रीं श्रीं भक्तहंस परीमुख्य वियोगायै नमोनमः
ॐ ऐं ह्रीं श्रीं मातृ मण्डल संयुक्त ललितायै नमोनमः
ॐ ऐं ह्रीं श्रीं भण्डदैत्य महसत्त्व नाशनायै नमोनमः
ॐ ऐं ह्रीं श्रीं क्रूरभण्ड शिरश्छेद निपुणायै नमोनमः
ॐ ऐं ह्रीं श्रीं धात्रच्युत सुराधीश सुखदायै नमोनमः
ॐ ऐं ह्रीं श्रीं चण्डमुण्ड निशुम्भादि खण्डनायै नमोनमः
ॐ ऐं ह्रीं श्रीं रक्ताक्ष रक्तजिह्वादि शिक्षणायै नमोनमः
ॐ ऐं ह्रीं श्रीं महिषासुरदोर्वीर्य निग्रहयै नमोनमः (90)

ॐ ऐं ह्रीं श्रीं अभ्रकेश महोत्साह कारणायै नमोनमः
ॐ ऐं ह्रीं श्रीं महेशयुक्त नटन तत्परायै नमोनमः
ॐ ऐं ह्रीं श्रीं निजभर्तृ मुखाम्भोज चिन्तनायै नमोनमः
ॐ ऐं ह्रीं श्रीं वृषभध्वज विज्ञान भावनायै नमोनमः
ॐ ऐं ह्रीं श्रीं जन्ममृत्यु जरारोग भञ्जनायै नमोनमः
ॐ ऐं ह्रीं श्रीं विधेयमुक्ति विज्ञान सिद्धिदायै नमोनमः

ॐ ऐं ह्रीं श्रीं कामक्रोधादि षड्वर्ग नाशनायै नमोनमः
ॐ ऐं ह्रीं श्रीं राजराजार्चित पदसरोजायै नमोनमः
ॐ ऐं ह्रीं श्रीं सर्ववेदान्त संसिद्द सुतत्त्वायै नमोनमः
ॐ ऐं ह्रीं श्रीं श्रीवीरभक्त विज्ञान निधानायै नमोनमः (100)

ॐ ऐं ह्रीं श्रीं आशेष दुष्टदनुज सूदनायै नमोनमः
ॐ ऐं ह्रीं श्रीं साक्षाच्छ्रीदक्षिणामूर्ति मनोज्ञायै नमोनमः
ॐ ऐं ह्रीं श्रीं हयमेधाग्र सम्पूज्य महिमायै नमोनमः
ॐ ऐं ह्रीं श्रीं दक्षप्रजापतिसुत वेषाढ्यायै नमोनमः
ॐ ऐं ह्रीं श्रीं सुमबाणेक्षु कोदण्ड मण्डितायै नमोनमः
ॐ ऐं ह्रीं श्रीं नित्ययौवन माङ्गल्य मङ्गलायै नमोनमः
ॐ ऐं ह्रीं श्रीं महादेव समायुक्त शरीरायै नमोनमः
ॐ ऐं ह्रीं श्रीं महादेव रत्यौत्सुक्य महदेव्यै नमोनमः (108)

इति श्री ललिताष्टोत्तर शतनामावलि सम्पूर्ण

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Ref: stotraveda.com

Sri Lalitha Ashtottara Shata Namavali with English meaning

Dhyanashloka

Dhyanaslokah

sindhurarunavigraham trinayanam manikyamaulisphura-
ttaranayakasekharam smitamukhi mapinavaksoruham I
panibhyamalipurnaratnachasakam raktotpalam bibhratim
saumyam ratnaghatastharaktacharanam dhyayetparamambikam II

Ashtottara Shata Namavali with meaning

1.Om Rajataa-Chala-Shrungaagra Madhya-Sthaayai Namo Namah
Meaning: Salutations to the goddess who is in the end of the peak of silver mountain
2.Om Himaa-Chala Mahaa-Vamsha Pava-Nayai Namo Namah
Meaning: Salutations to the goddess who is the pure one of the great clan of Himalaya mountain
3.Om Shankara ardhanga Soundarya Shareeraayai Namo Namah
Meaning: Salutations to the goddess whohas a pretty body occupying half of the body of Lord Shiva
4.Om Lasan marakata Svaccha-Vigrahaayai Namo Namah
Meaning: Salutations to the goddess who is the pure form shining like emerald
5.Om Mahathiishaya Soundarya Lavanyayai Namo Namah
Meaning: Salutations to the goddess who shines with a greatly wonderful beauty

6.Om Shashanka shekhara praana-vallabhayai namo namah
Meaning: Salutations to the goddess who is the darling wife of the Lord who had collected the moon
7.Om Sada-Pancha-Dashaatmaikya Svarupayai Namo Namah
Meaning: Salutations to the goddess who is always the unification of fifty forms
8.Om Vajra-Manikya-Kataka Kireetayai Namo Namah
Meaning: Salutations to the goddess who wears a diamond and ruby crown and bangles
9.Om Kasturee-Tila-Kodhbhaasi Nitalayai Namo Namah
Meaning: Salutations to the goddess who shines with a musk thilaka on her forehead
10.Om Bhasma-Rekhankita-Lasan Mastakayai Namo Namah
Meaning: Salutations to the goddess who has a shining head applied with sacred ash

11.Om Lasat-Kanaka-Thaatanka Yugalayai Namo Namah

Meaning: Salutations to the goddess who wears a pair of ear rings made of shining gold

12.Om Vika-Chaamphoruha Dala-Lochanayai Namo Namah

Meaning: Salutations to the goddess who has eyes like the petals of the fully opened Champa flowers

13.Om Shara-Champeya Pushpabha-Nasikayai Namo Namah

Meaning: Salutations to the goddess who has nose like the flower of the precious champa

14.Om Mani-Darpana Sankaasha Kapolayai Namo Namah

Meaning: Salutations to the goddess who has cheeks like the gem studded mirror

15. Om Taambula-Purita smera vadanayai Namo Namah

    Meaning: Salutations to the goddess who chews thamboola and has a smiling face.

16. 16.Om Supakva-Dadimee beeja-Radanayai Namo Namah

    Meaning: Salutations to the goddess who has teeth like the seed of well ripened pomegranate fruit.

17. Om Kambu-Puga-Samacchaya Kandharayai Namo Namah

    Meaning: Salutations to the goddess who has neck similar to the elephant's trunk

18. Om Sthula-Muktaaphalodara-Suharayai Namo Namah

    Meaning: Salutations to the goddess who wears garlands made of large pearls

19. Om Gireesha-Baddha-Mangalya Mangalayai Namo Namah

    Meaning: Salutations to the goddess who is auspicious with the Mangalya tied by Lord Shiva

20. Om Padma-Pashankusha-Lasat-Karaabjai Namo Namah

    Meaning: Salutations to the goddess who has shining hands holding lotus , rope and goad

21. Om Padma-Kairava-Mandaara Sumalinyai Namo Namah

    Meaning: Salutations to the goddess who wears garland of mandara flowers which are enemy of lotus flowers

22. Om Suvarna-Kumbha-Yugmala sukuchayai Namo Namah

    Meaning: Salutations to the goddess who has two good breasts which are like pots of gold

23. Om Ramaniya Chaturbhahu Samyuktayai Namo Namah

    Meaning: Salutations to the goddess who has four hands endowed with beauty

24. Om Kanakangada keyura Bhushitayai Namo Namah

    Meaning: Salutations to the goddess who wears a golden crown

25. Om Bruhat souvarna Soundarya-Vasanayai Namo Namah

    Meaning: Salutations to the goddess who wears great golden and pretty apparels

26. Om Bruhan nitamba-Vilasad rachana Namo Namah

    Meaning: Salutations to the goddess who is blessed with very large hips

27. Om Soubhagya-Jaata-Shrungara-Madhyamayai Namo Namah
    Meaning: Salutations to the goddess who has a pretty middle which creates prosperity
28. Om Divya-Bhushana Sandoha-Ranjitayai Namo Namah
    Meaning: Salutations to the goddess who wears heaps of divine ornaments
29. Om Paarijata Gunahikya Padabjayai Namo Namah
    Meaning: Salutations to the goddess who has feet which has better characteristics than Parijatha flowers
30. Om Supadma Raga-Sankaasha Charanayai Namo Namah
    Meaning: Salutations to the goddess who has feet like good padmaraga gem
31. Om Kama-Koti Mahapadma Peetasthayai Namo Namah
    Meaning: Salutations to the goddess who sits in lotus pose on the great Kamakoti peeta
32. Om Sreekanta-Netra Kumuda Chandrikayai Namo Namah
    Meaning: Salutations to the goddess who has auspicious throat , flower like eyes and looks like moon

33. Om Sachaamara Rema-Vanee Viijitayai Namo Namah
    Meaning: Salutations to the goddess who fanned by good chowries wins over Lakshmi and saraswathi
34. Om Bhakta-Rakshana Dakshinya Katakshayai Namo Namah
    Meaning: Salutations to the goddess who has a merciful look which protects her devotees
35. Om Bhutesha alinganod adbhuta Pulakangyai Namo Namah
    Meaning: Salutations to the goddess who gets great pleasure due to the embrace of the Lord of Bhuthas
36. Om Ananga-Janaka apaanga-Veekshanayai Namo Namah
    Meaning: Salutations to the goddess who sees with her corner of eyes Lord Vishnu the father of Manmatha
37. Om Bramhopendra Shiro-Ratna-Ranjitayai Namo Namah
    Meaning: Salutations to the goddess who is illuminated by the head gems of Brahma and Indra
38. Om Shachi-mukhyaamara-Vadhu Sevitayai Namo Namah
    Meaning: Salutations to the goddess who is served by Sachi, the chief bride of the devas

39. Om Lila-Kalpita-Bramhanda Mandalaayai Namo Namah
Meaning: Salutations to the goddess who created the universe just by sport
40. Om Amrutadi-Maha-Shakti-Samvrutayai Namo Namah
Meaning: Salutations to the goddess who has great powers similar to nectar
41. Om Ekaatapatra-Samrajya-Dayikayai Namo Namah
Meaning: Salutations to the goddess who grants a kingdom ruled under one umbrella
42. Om Sanakaadi Samaaradhya Paadhukayai Namo Namah
Meaning: Salutations to the goddess who has slippers that are worshipped by sages like Sanaka
43. Om Devarshibiistuyamana-Vaibhavayai Namo Namah
Meaning: Salutations to the goddess who has the glory of being praised by devas and sages
44. Om Kalashodbhava Durvaasa Pujitayai Namo Namah
Meaning: Salutations to the goddess who was worshipped by Durvasa who was born in a pot

45. Om Mattebha vaktra-Shadvaktra-Vatsa-Layai Namo Namah
Meaning: Salutations to the goddess who dearly loves one with elephant nack and another with six necks
46. Om Chakraraja Maha-Yanta-Madhya-Varthyai Namo Namah
Meaning: Salutations to the goddess who is in the middle of the great Yanthra of Chakra raja
47. Om Chidagnikunda Sambhuta Sudehayai Namo Namah
Meaning: Salutations to the goddess who has form which was born from the divine fire
48. Om Shashanka-Khanda Samyukta Mukutayai Namo Namah
Meaning: Salutations to the goddess who has crown decorated with a piece of moon
49. Om Matta-Hamsa-Madhu Mandha-Gama-Nayai Namo Namah
Meaning: Salutations to the goddess who walks slowly like a fat elephant and swan.
50. Om Vandaaru Jana-Sandoha Vanditayai Namo Namah
Meaning: Salutations to the goddess who is saluted by multitude of people who praise

51. Om Antarmukha Janaananda Phala-Dayai Namo Namah
Meaning: Salutations to the goddess who makes people who see inwards happy
52. Om Pativratangana abeeshta Phala-Dayai Namo Namah
Meaning: Salutations to the goddess who fulfills the desires of virtuous ladies
53. Om Avyaja-Karunapura-Puritayai Namo Namah
Meaning: Salutations to the goddess whofulfills the desires of those who have mercy which is not pretended
54. Om Niranjana Chidananda Samyuktayai Namo Namah
Meaning: Salutations to the goddess who is with spotless divine joy
55. Om Sahasra-Surya-Samyukta-Prakaashayai Namo Namah
Meaning: Salutations to the goddess who has a luster of one thousand suns
56. Om Ratna-Chintamani Gruha-Madhya-Sthithayai Namo Namah
Meaning: Salutations to the goddess who is in the middle of the gem studded Chinthamani gruha in Sri Chakra

57. Om Haani Vrudhi Gunadhikya-Rahitayai Namo Namah
Meaning: Salutations to the goddess who does not have reduction, increase or very many characters
58. Om Maha-Padmadavee Madhya Nivaasayai Namo Namah
Meaning: Salutations to the goddess who lives in the middle of the great forest of lotus flowers
59. Om Jagrat-Swapna Sushupthenaam Sakshi-Bhutyai Namo Namah
Meaning: Salutations to the goddess who is the witness for the state of wakefulness, dream and sleep
60. Om Maha-Papougha Papaanaam Vinashinyai Namo Namah
Meaning: Salutations to the goddess who destroys sins in as well as heap of sins
61. Om Dushta-Bheeti Maha-Bheeti Bhanja-Nayai Namo Namah
Meaning: Salutations to the goddess who breaks fear of evil persons as well as great fear
62. Om Samasta Deva thanuja Prerakayai Namo Namah
Meaning: Salutations to the goddess who stimulates the sons of all devas

63. Om Samasta Hrudayambhoja Nilayayai Namo Namah
Meaning: Salutations to the goddess who is in all lotus like hearts
64. Om Anaah ata Maha-Padma Mandirayai Namo Namah
Meaning: Salutations to the goddess who is in Annahatha in the Sri Chakra
65. Om Sahasraara-Sarojata Vasitayai Namo Namah
Meaning: Salutations to the goddess who lives in the SAhasrara (the thousand petal lotus)
66. Om Punaravrutya Rahita Purasthayai Namo Namah
Meaning: Salutations to the goddess who lives in the city without repeated births
67. Om Vanee Gaayatri Saavitri Sannutayai Namo Namah
Meaning: Salutations to the goddess who has Sasawathi , Gayathri ans SAvithri as her devotees
68. Om Neela Rema Bhumi-Sampoojya Padabjayai Namah
Meaning: Salutations to the goddess who has a lotus feet worshipped by Neela devi, Lakshmi and Bhoodevi

69. Om Lopamudrarchita Sreemad charanayai Namo Namah
Meaning: Salutations to the goddess who has auspecios feet worshipped by Lopamudhra
70. Om Sahasra rati-Soundarya Sharerayai Namo Namah
Meaning: Salutations to the goddess who has a body as pretty as thousand Rati devis(wife of Kama)
71. Om Bhavanaa-Matra-Santushta Hrudayayai Namo Namah
Meaning: Salutations to the goddess who has a heart which is made joyful just by thinking about her
72. Om Natha-Sampurna Vijnana Sidhidayai Namo Namah
Meaning: Salutations to the goddess who makes her devotees experts in all forms of knowledge
73. Om Trilochana Krutolllasa Phaladhayai Namo Namah
Meaning: Salutations to the goddess who grants results when she is made happy by Lord Shivs
74. Om Sree-Sudhabdi Manidvipa Madhyagayai Namo Namah
Meaning: Salutations to the goddess who is in theMani Dveepa(gem island) in between the ocean of nectar

75. Om Dakshadhvara Vinirbheda-Sadhanayai Namo Namah
Meaning: Salutations to the goddess who is capable of shooting through the earth
76. Om Sreenadha Sodareebhuta Shobhtayai Namo Namah
Meaning: Salutations to the goddess who shines as the sister of lord Vishnu
77. Om Chandra-Shekhara Bhaktarti Bhanjanayai Namo Namah
Meaning: Salutations to the goddess who destroys the pain caused to devotees of Lord shiva
78. Om Sarvopadhi-Vinirmukta-Chaitanyayai Namo Namah
Meaning: Salutations to the goddess who has the power to free us from all sort of trubles
79. Om Nama-Parayana-abheeshta Phaladayai Namo Namah
Meaning: Salutations to the goddess who fulfils desires to those who chant her name
80. Om Srushti-Sdhiti Tirodhana Sankalpayai Namo Namah
Meaning: Salutations to the goddess who has decided to do creation , upkeep and destruction

81. Om Sree-Shodashaksharee Mantra Madhyagayai Namo Namah
Meaning: Salutations to the goddess who is in the middle of the great sixteen consonant manthra
82. Om Anadyanta Svayambhuta Divya-Murtyai Namo Namah
Meaning: Salutations to the goddess who has a divine form without beginning or end and born by itself
83. Om Bhaktahamsa-Para-Mukhya Viyogayai Namo Namah
Meaning: Salutations to the goddess who is mainly away from devotee who is awat=y from desire to her
84. Om Matru-Mandala Samyukta Lalitayai Namo Namah
Meaning: Salutations to the goddess who is Lalitha who is with the several Mathrukas
85. Om Bhanda-Daitya Maha-Satva Nashanayai Namo Namah
Meaning: Salutations to the goddess who destroyed the huge asura called Bhanda
86. Om Krura-Bhanda Shirascheda Nipuayai Namo Namah
Meaning: Salutations to the goddess who is an expert in cutting the head of cruel Bhandasura

87. Om Dhatrachyuta Suradheesha Sukha-Dayainyai Namo Namah
Meaning: Salutations to the goddess who gives pleant life to Indra who is supported by Lord Vishnu
88. Om Chanda-Munda Nishumbhadi Khandanayai Namo Namah
Meaning: Salutations to the goddess who killed Chanda, Munda , Nishumbha and others
89. Om Raktaksha-Rakta Jihvadi Shikshanayai Namo Namah
Meaning: Salutations to the goddess who punished the blood of Rakthaksha by her toungue
90. Om Mahishasura dorveerya Nigrahayai Namo Namah
Meaning: Salutations to the goddess who killed the quick valour of Mahishasura
91. Om Abhrakesha-Mahotsaha Karanayai Namo Namah
Meaning: Salutations to the goddess who greatly enthused lord Shiva with black hair
92. Om Mahesha-Yukta Natana Tatparayai Namo Namah
Meaning: Salutations to the goddess who is interested in dancing with lOrd Shiva

93. Om Nija-Bhartrumukham-Bhoja Chintanayai Namo Namah
Meaning: Salutations to the goddess who thinks about the lotus like face of her lord
94. Om Vrusha-Bha dhvaja Vigynana-Bhavanayai Namo Namah
Meaning: Salutations to the goddess who is devoted to the wisdom of Lord Shiva with a bull flag
95. Om Janma-Mrutya Jara-Roga Bhanjanayai Namo Namah
Meaning: Salutations to the goddess who destroys the sickness of birth , death and old age
96. Om Vidheha-Mukti Vigyana-Sidhidhaayai Namo Namah
Meaning: Salutations to the goddess who gives the power of salvation without body
97. Om Kama-Krodhadi Shadvarga-Nashanayai Namo Namah
Meaning: Salutations to the goddess who destroys the six bad qualities like passion , anger etc

98. Om Raja-Rajarchita Pada-Sarojayai Namo Namah
Meaning: Salutations to the goddess whose lotus like feet is worshipped by king of kings
99. Om Sarva-Vedanta Siddhanta Sutaatvayai Namo Namah
Meaning: Salutations to the goddess who follows the principles of all the vedanthic aphorisms
100. Om Veera-Bhakta-aVigyana Nidhanayai Namo Namah
Meaning: Salutations to the goddess who destroys the ignorance of valorous devotees
101. Om Ashesha Dusta Dhanuja-Soodhanayai Namo Namah
Meaning: Salutations to the goddess who completely destroys all evil Rakshasas
102. Om Sakshad sri Dakshana-Moorty Manogyanyai Namo Namah
Meaning: Salutations to the goddess who please the mind of the real Dakshinamurthy
103. Om Haya-Meda agra-Sampoojya Mahimayai Namo Namah **Meaning:** Salutations to the goddess who is first worshipped in the Aswamedha Yaga
104. Om Daksha-Praja-Pati Sutha-Vesha-Dyayai Namo Namah
Meaning: Salutations to the goddess who was born as the daughter of Daksha Prajapathi

105. Om Suma-Baneshu-Kodanda-Mandithayai Namo Namah
Meaning: Salutations to the goddess who adorns her bow with flower arrows
106. Om Nitya-Youvana Mangalya-Mangalayai Namo Namah
Meaning: Salutations to the goddess who is forever young and is auspicious to the Mangalya
107. Om Maha-Deva Samaa-Yukata-Shareerayai Namo Namah
Meaning: Salutations to the goddess who has a body that is along with Lord shiva
108. Om Chathur vimsathi thathvaika swaroopayai Namo namah
Meaning: Salutations to the goddess who is the form of 24 THathwas(principles).

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YouTube Videos

Lalitha Ashtottara Shata Namavali by Ranganathan (9 min):

https://youtu.be/F349dyEfG68?si=BzeRpLDEo3Vq9VuA

Lalitha Ashtottara Shata Namavali (1 hr 1 min):

https://youtu.be/yJE00ISNEzA?si=os_svFvYYyrt3e8e

Lalitha Ashtottara Shata Namavali (15 min):

https://youtu.be/R6MZY82zuAU?si=gtSVMMUPZw6ZEQVA

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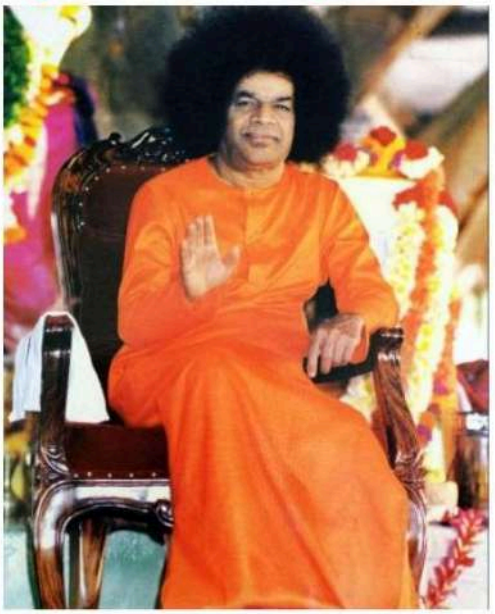
This work is lovingly dedicated at the lotus feet of Bhagavan Sri Sathya Sai Baba



by

M. Thirumaleshwar